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JAN 20 1936

# *The* ART NEWS

ESTABLISHED 1902



"SIR HENRY OXENDEN"

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THOMAS GAINSBOROUGH

JANUARY 18, 1936

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*Courtesy Montclair Art Museum, Montclair, N. J.*

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*Recent landscapes by Chauncey F. Ryder, N.A., now being shown at the Fifth Avenue Galleries of the Grand Central Art Galleries, Inc., 1 East 51st Street, New York City. Exhibition extended through January 25th.*

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# The ART NEWS

Established 1902

E. K. Frankel, President

VOL. XXXIV

NEW YORK, JANUARY 18, 1936

NO. 16 WEEKLY

## Whitney Reopens With First Portion Of Biennial Show

**An Uneven Quality in Sculpture  
But Greater Surety in Prints  
Mark Large Winter Showing  
Of American Art**

By DOROTHY DANNENBERG

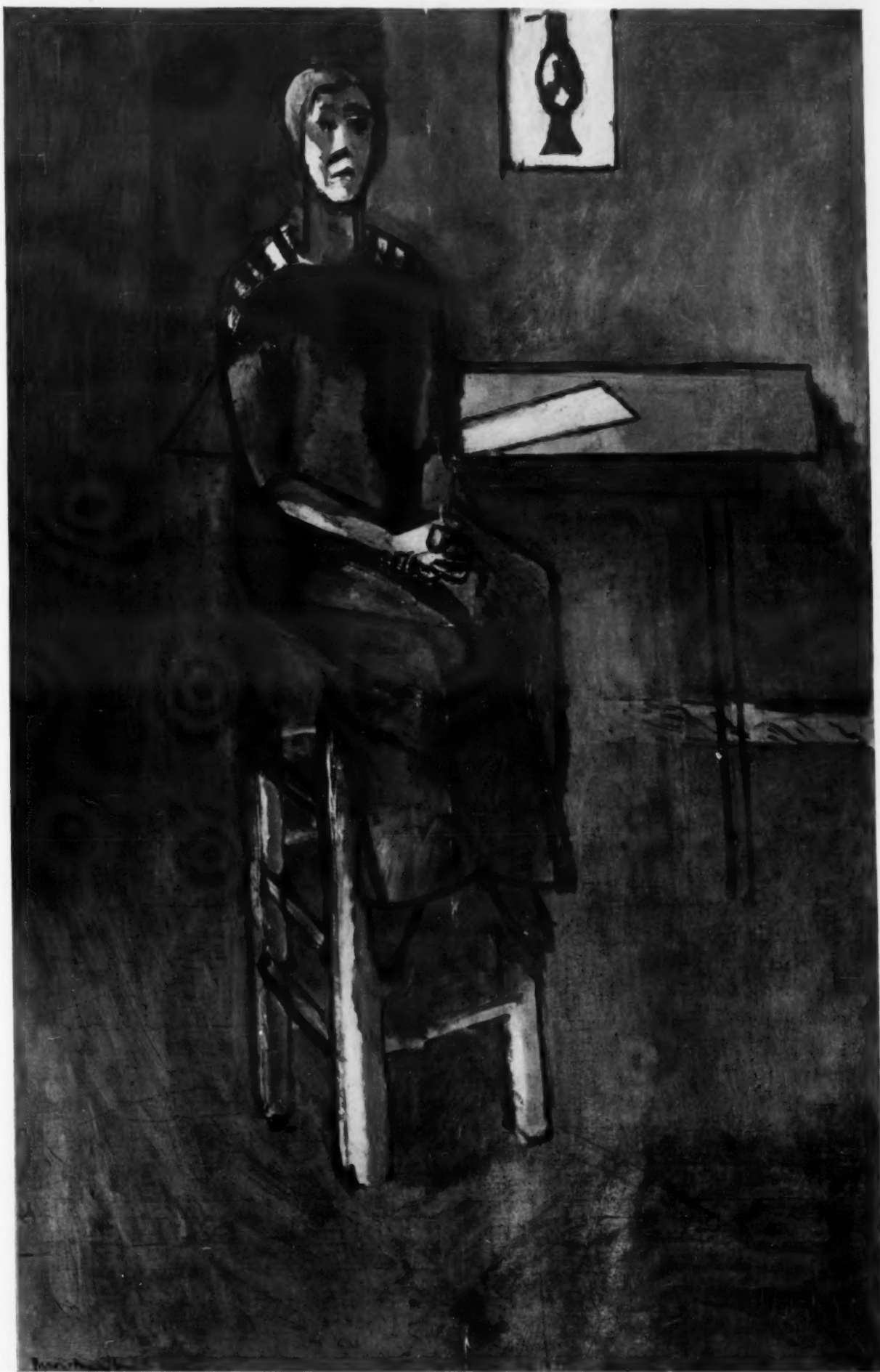
In the "Mile of Art" tradition, the Whitney Museum has arranged its second biennial exhibition of contemporary American sculpture, watercolors and prints. By dividing the exhibition into two parts and devoting the first section to the display of sculpture, drawings and prints, the directors have been able to include the work of sixty-five sculptors, more than they have ever before shown. Indirect lighting installed during the summer months permits the works to be shown throughout the museum's building instead of concentrated in the sculpture gallery and the entrance hall alone.

But this improvement in lighting and the excellent installation is not enough. If the aim of the museum has been to include every phase of modern American plastic work from the most academic to the most abstract, to overwhelm by sheer quantity, it has succeeded in its attempts. If, however,—as one might hope—it has endeavored to select only important and representative pieces, it has failed woefully. For the exhibition, by reason of its size and lack of homogeneity, is bewildering, tending to level all of the work down to the mediocrity of the main body of its exhibitors and obscure the few good examples. Surrounded by sculpture of all varieties, one cannot see the woods for the trees, nor the trees for the woods.

The main emphasis in the sculpture display is on the decorative. Hugo Robus' "One and Another" dominates the entrance hall; "Swimmer" by Waylande Gregory occupies the center of the sculpture gallery. "One and Another" offers no new departures from the sculptor's past work. A stylized composition, it relies for its effect on the sinuous curves of the woman and baby, on the simplified flowing line of the figures and the purity of the white plaster from which it is modeled. On first encounter, it appears to have a decorative value of a high order. It seems an original expression of a lyric mood, its distortions of the human figure permissible because of the lovely contours which have been effected from them. A second view, however, modifies enthusiasm and it becomes apparent that the organization of forms, the relation of the two figures to each other, is weak, with the graceful posture not concealing the sterility of the plastic conception. "Swimmer," striving for wit rather than strength of form, is more nearly successful. In spite of an unbalanced composition, it is cleverly conceived, and is remarkable for the range of tones and textures which the artist has wrung from his terracotta.

All criticism of the exhibition need not be negative, however. The plastic "Group" which Gaston Lachaise completed before his death and intended

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"WOMAN ON A HIGH STOOL" (1913)

Included in the exhibition entitled "Large Paintings by Eight Moderns" which is now on view at the Pierre Matisse Gallery.

By MATISSE

## Toledo Museum of Art Shows Modern Japanese Prints

TOLEDO.—The Toledo Museum of Art is again responsible for the inauguration of a very interesting exhibition in the field of modern Oriental art. A special loan from ten outstanding Japanese wood-block-print artists represents their work during the past five years. In 1930 a similar exhibition covering the preceding ten-year period was held in which 336 prints by ten artists were shown. The present display therefore carries on from that point and continues the Museum's survey of modern trends in one of the significant phases of present day pictorial art in Japan.

No less than 289 prints comprise the

current exhibition. They are the work of the following artists, most of whom are well-known painters: Hirano-Hakuhō; Kawase-Bunjiro, better known as Hasui; Kobayakawa-Kiyoshi; Torii-Kotondo; Ito-Hajime, better known as Shinsui; Kasamatsu-Shiro; Ohara-Mateo, better known as Shoson; Natori-Yoshinosuke, better known as Shunsen; Yoshida-Hiroshi; and Nomura-Yoshimitsu.

The subject matter of the prints is varied, including temples and shrines, landscapes, street scenes, beautiful women, decorative nature subjects, and actors in the gorgeous costumes and coiffures of the Japanese stage.

So many phases of modern Japanese life are represented that the exhibition really presents a fairly comprehensive and typical cross-section of Japanese life at the present time.

A comparison of one artist's work with that of another is of decided interest, for each has its own distinguishing style and notable features. Take, for instance, the three portrayals of women—Hakuhō, Kotondo and Shinsui. Hakuhō's work shows clearly his interest in the tradition of the old school of Ukiyoe painting and yet has the modern touch in the very human

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## Matisse Display Vividly Reveals Modern Trends

**Large Works by Eight Moderns  
Found in Notable Exhibition  
Ranging from Cubist Theory  
To Sheer Romanticism**

By MARY MORSELL

Modern painting seeks constant re-orientation, constant reassurance through new religions and new experiments. Strangely enough, time has already allowed us to sift the value of some phases of this movement, undoubtedly the most complex through which art has ever passed. The exhibition now on view at the Pierre Matisse Gallery might well be called "Significant Moments in Contemporary French Art." It is a carefully culled group of canvases, with each work obviously chosen because it is a pertinent and sometimes an important commentary upon a cycle that has carried us from geometry to unashamed romanticism. Matisse's "Woman on a High Stool" is to my way of thinking the aristocrat of the show, but Picasso, Chirico, Miro and Modigliani are also seen in works that seem to synthesize certain especially exciting moments in the art of the past twenty years.

The major emphasis of the exhibition falls upon abstraction and surrealism. In the field of cubism, especially valuable data is provided by the close proximity of Gleizes' "Balcony" and Picasso's "School Girl." Whatever one's personal feelings as to the emotional message which cubes and rectangles will give to future generations, the Picasso is clearly a triumphant demonstration of a thesis timidly broached by Gleizes. The design, although marked by certain audacities of form and color, has its own indisputable logic. The clear bright tones, the overlapping forms with their resolutions of angular conflicts, have the integrity of a machine with perfectly functioning parts. The Gleize, on the other hand, gives rise to an almost uncontrollable impulse to push the design more closely together, so that the aimable drift of its prisms may produce a sharper impact. The composition, in fact, seems dated and naive in its shifting kaleidoscope of cubistic forms where segments of reality play polite peek-a-boo.

Matisse's "Woman on a High Stool," painted in 1913 for the Shchukine collection in Moscow, has both the originality and the profound conviction of something that has escaped all the dogmas of theory propounded by high priests of a movement. Its essence and inner structure are deeply affected by cubism, yet the artist was brave enough and strong enough to take only the elements that belonged to him and to leave the rest to decorators and camp followers. The painting, which is reproduced in this issue, was previously shown by Mr. Matisse some two years ago, but its austere and uncompromising design only grows more amazing with renewed study. The instinctive veracity of every brush stroke and accent, the angular power of the forms have an individuality unsurpassed in the annals of modern art. The color, remote

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## Whitney Reopens With First Portion Of Biennial Show

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for display at the museum could take its place in any sculpture show. Powerfully and sensitively modeled, as are all of the artist's works, its rounded forms are organized into a rhythmic whole. Basing his composition on a gently sloping triangle, Lachaise, in this work, has emphasized serenity and repose. Everything in "Group"—the arrangement of the figures, the plastic distortions, the great hands of the man as they grasp and enfold the woman's body—has been utilized with one end in view, the expression of tranquillity and calm. William Zorach, too, in his "Portrait of my Daughter," displays the habitual directness of statement and fine command of medium which places him among the leaders of American sculpture.

In its inclusion of works of social criticism, the Museum presents a new and stimulating departure from its decorative tradition. In an exhibition a year or two ago, the facile Noguchi brought down storms of critical approval and obloquy upon his head by the display of an almost abstract version of a lynching. Nat Werner's study of the same subject in the current show will undoubtedly evoke a similar clamor. Easily the most spectacular work on view, the factual realism of its treatment brings the spectator face to face with the "Propaganda versus Art" question which is so agitating contemporary art circles. Formally, the artist has had a difficult problem—how to express so essentially pictorial a subject in sculptural terms—and he has come close to a satisfactory solution. By grouping heads and grasping hands at the base of the broken figure of the victim, he has suggested blood-thirsty crowds without wandering off into narrative description of them. In profile, the thick, menacing coils of the snakelike rope, the lolling head and the outstretched, resigned hands of the murdered man are horribly, brutally expressive. This gesture of the hands might have been learned from a version of the Crucifixion; it suggests that "propaganda" art is not only from our own day. Recalling Crucifixion statues one realizes, too, why the frontal view of the sculpture is not entirely successful. In the various portrayals of the death of Christ, it is the medieval examples, the linear, Byzantine works which are most expressive. Like the sculptors of the Renaissance, Werner has not simplified sufficiently. His



"MOTHER AND CHILD"

By JOHN FLANNAGAN

This work may be seen at the Whitney Museum in the biennial exhibition of sculpture, drawings and prints.

main figure is over-realistic, the carefully reproduced ripples of muscle and bone obscuring the dominant, telling lines of the whole which only come out with clarity in the tense profile.

Minna Harkavy's "American Miner's Family," in a different emotional key than "Lynching," is also striving for social comment. Organized in much the same way as Grant Wood's group portraits, with equivalent emphasis given to the faces of each of the parents, it builds up to a sympathetic and sorrowing portrayal. The three stolid children's heads, the hopeless lined faces of the adults are intensely, quietly expressive.

Among the other sculpture worthy of note is John Flannagan's "Mother and Child" where the fine stonecutting and the preservation of the grainy quality of the block from which the figures are carved serves as a decorative adjunct to the design as a whole. Reuben Nakian's "Young Calf" is a charming small work, the soft nubile quality of the animal conveyed in a rich coral marble with black markings, the carving and mood recalling some of Warneke's work. The remaining capable pieces are obscured in a fog of derivative examples, work under the influence of sculptors from Vth-century Greece and Rodin to Archipenko

and Brancusi, with overwhelming emphasis on the realistic tradition.

In the display of prints and drawings, the Whitney has been, on the whole, more fortunate in their selections. Perhaps because the examples are smaller, demanding less of the spectator, these sections of the biennial seem to present a higher average of ability. Technically, most of the artists whose works are on view are above reproach; few but can draw intelligibly and with variety, handling their media with deft assurance. Scarcely there are surprises in the exhibition, however; the familiar names come out uppermost and those less known are still less noticed.

Kuniyoshi and John Carroll both work with a quivering, suggestive line, their lithographs rich in textures and subtle shading. Raphael Soyer utilizes the same medium, not for the evocation of romantic mood, but to capture, by strong and nervous drawing, the murky atmosphere of the Bowery at night or the interior of a mission house. Although consciously working for the same fuzzy texture which he achieves in oils, his emphasis is on solidity of construction and concreteness of expression rather than on technical display.

For sheer pyrotechnics one must turn to the drawings of Sheeler and Blume. The former, in "Totems in Steel," a characteristic work in conté crayon, demonstrates his painstaking

reproduction of minute variations in light and shadow, concentrating on beauty of texture as well as on an almost abstract pattern of forms and sky. More confused, Peter Blume's "Forum" mingles Cossack horsemen and agitated figures with the surrealists' familiar fragmentary columns, his pencil describing the whole in a hard photographic manner which, although technically ingenious, becomes almost unpleasant. Similarly, the two etchings by Luigi Lucioni, will please the scholar more than the art lover.

Social criticism comes in for its bit of mention in the drawings and prints, too. On its milder side, it is exemplified by Peggy Bacon's "The Social Graces," a drypoint delightful for its capable organization and acid comment. More deeply critical are the expressions from Paul Cadmus and William Gropper. Cadmus' "To the Lynching" is forceful, sprawling horror, attempting to effect by inclusion what Werner strove for by selection. "Sketch for a Mural" although displaying the hesitancy of a study shows Gropper as a competent designer, able to describe form and create motion, by a sure, brief line. Its onrush of figures recalls some of the Orozco black and white work seen earlier this year; on a wall it should be a vigorous and moving design.

For the rest, the Benton drawing is restrained and unexciting, with C. Pollock's lithographs seeming more like Benton's than the artist's own; Grant Wood's "Return from Bohemia," autobiographical one supposes, lacks bite and Eugene Speicher's "Study of John Hommel" is nothing more than a straightforward slightly academic sketch. Morris Kantor's "Study for Composition" is a colorful, rhythmic work, Lewis Daniels' "Gentlemen of the Jury," full of lively drawing and caricature. Other artists represented include John Taylor Arms, Leon Kroll, Adolf Dehn, Wanda Gag, Kenneth Hayes Miller, John Sloan, Isabel Bishop and John Steuart Curry.

## WATERCOLOR CLUB PLANS EXHIBITION

WASHINGTON.—The fortieth annual exhibition of the Watercolor Club of Washington, D. C., will be held from February 9 to March 1, 1936. Original works in watercolor, pastel, drawings and etchings not before publicly shown in the city of Washington will be eligible for the display. Exhibitors will be limited to four entries, all of which must be at the Corcoran Gallery of Art by January 31, 1936. The Jury of Selection, composed of the Officers and Board of Managers of the Club, will include A. H. O. Rolfe, Seward Hume Rathbun, Eleanor Parke Custis, Susan B. Chase, Elizabeth Evans Graves, Pearl Potter Eitz, Edith Hoyt, Elliot O'Hara, and Herbert Hicks. For further information, artists may apply to Susan B. Chase at the Arts Club, 2017 Eye Street, N. W., Washington, D. C.

## Worcester Plans February Display Of Rembrandt's Art

WORCESTER.—The exhibition of paintings by Rembrandt and his pupils, which is now on view at the Art Institute of Chicago, will be shown at the Worcester Art Museum during the month of February. Twenty-two examples by Rembrandt and his followers, Ferdinand Bol, Barent Fabritius, Govert Flinck, Aert de Gelder, Philips de Koninck, Jan Lievens, Nicholas Maes, and Karel van der Pluym will be shown together with seventeen Rembrandt drawings loaned by the Dutch government from the Rijksmuseum in Amsterdam and an important series of drawings from the Pierpont Morgan Library. Through the courtesy of the Art Institute, Worcester will be the only center where this exhibition will be shown.

In addition the Worcester Art Museum has secured several magnificent Rembrandt paintings which are not included in the Chicago display. "Joseph and Potiphar's Wife" from the Hermitage will be loaned by M. Knoedler and Company. From Lord Duveen the Museum has secured the loan of "Aristotle with the Bust of Homer," painted in 1653 for the Marquis Antonio Ruffo in Messina and one of the finest canvases of the artist's mature period. There will also be two paintings from New England collections, a portrait of Rembrandt's sister, Elizabeth van Ryn, loaned by Robert Treat Paine, II, and the portrait of the so-called Admiral Tromp, loaned by the Hon. Alvan T. Fuller, former governor of Massachusetts.

Among the American museums and collectors contributing to the exhibition are the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Rhode Island School of Design, Providence; the Trustee of the John G. Johnson Collection, Philadelphia; the Art Institute of Chicago; Minneapolis Institute of Art, and the City Art Museum of Saint Louis. A comprehensive group of Rembrandt etchings is to be shown to supplement the drawings.

The exhibition will open with a private view for members of the Museum and guests on Tuesday evening, February 4. The exhibition will open to the public the following day and continue through the month.

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"THE SCHOOLGIRL" (1920)



"WOMAN AND CHILD" (1923)

By PICASSO

By PICASSO

These works are included in the current exhibition at the Pierre Matisse Gallery, entitled "Large Paintings By Eight Moderns."

## Matisse Display Vividly Reveals Modern Trends

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from the Oriental chromatics of later works, has the same electric surprises as the composition itself. The grays are not cold, but nervously alive with a reserved brilliance that finds full release in the peacock blues flowing over the skirt.

Chirico's "The Melancholy of Departure" is another though lesser work which was like a prophecy in its

period. It dates from 1914 and, like the canvases shown by Mr. Matisse this Fall, uses space and a single symbol to create a new terrain for the dramas of the subconscious. In contrast with the Gleizes, this canvas does not seem dated. The emphasis on melancholy verticals, the steep yellow path that travels upward towards the railroad and the tiny, symbolical figures that wend their way to the summit, unite in creating a mood, that includes the cryptic bunch of bananas in the foreground. In addition, the severe architecture of the bridge and the sense of vastness which broods over the composition blend in their evocations of serenity, solidity and distance.

In recent years, Miro's technique and philosophy have undergone a sharp change. The "Animated Landscape"

dating from the same period as the famous "Dog Barking at the Moon" still has a frail hope of infinity. Something at once more spacious and more mysterious than can be found in any actual vista of land and sea broods over this planet. Clear precision of line, a child-like phantasy of vermillion sea monsters, floating flower and enigmatic balloons, carry conviction. The blue napkin of a lake, mirroring a golden moon, the strong verticals dividing land and sea and a strand that is textured like richly grained mahogany, give a firm terrestrial basis for surrealist adventure.

"The Two Women" of 1935, which is also seen for the first time in this country, is like all the artist's recent works, marked by a line that tries to emulate the bold calligraphy of a very

naughty and a very talented child. The splotchy masses of paint, casually emphasized with brushstrokes that imitate the textures of chalk, seem the outlet for his misanthropy. And yet the bitterness and the scorn flow out powerfully from the canvas. Against the hard blue of the background, we recoil from the potent and inescapable suggestions of tooth and fang, of grasping claws and scratching nails. Miro, one suspects, is in a state of disillusionment about women.

When one turns from this plastic diatribe, the needed catharsis is immediately found in Picasso's "Woman and Child" of the classic period. Although the work is familiar through previous exhibition at the Museum of Modern Art, its inclusion in the present display is especially valuable. It seems to

reassure us that even in a decade of revolt, art may swing in great cycles that carry us back again to the serenity of noble forms, to the timelessness of strong rhythms that are linked with the past. All of these are conveyed through the age-old symbols of a goddess with a white robe falling away from a firmly modeled breast and a child reaching upward. All of Picasso and all of modernity are there, of course, but in the midst of too stimulating adventure, the classic forms are returned to like a religion.

Modigliani was perhaps never ensnared by theories. The "Portrait of Morgan Russell" in the present exhibition dates from 1918 and is one of those psychologically haunting revelations

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## Flower Paintings And Still Life Work At Durand-Ruel's

Renoir naturally enjoys the first place in the exhibition of still life and flowers which has just opened at the Durand-Ruel Galleries. The other artists—André, Derain, d'Espagnat, Gauguin, Manet, Monet, Pissarro and Redon—are all represented by canvases which remind us again that individuality of temperament stamps the vision of every true painter. Flowers and fruit become an unconscious symbol of their philosophy.

The Renoirs range in period from the handsome "Gladioli" of 1884 to a slight but charming little still life of peaches done in 1912. The quality of translucency and melting ripeness that distinguish the finest of the artist's still lifes are found in the lovely "Fraises et ananas" of 1889. It is interesting to compare this canvas with the much more elaborate but far less lyrical still life of 1902 in which the succulence seems to have departed, although the color itself is extremely rich and glowing. Also dating from the fresh and joyous eighties is the closely massed cluster of gladioli with their reds singing out clearly against the iridescent blues and greens of the background.

All those who respond to suggestion will linger before the two Redons. In the large "Fleurs dans une jardinière" mysticism is subordinated to an almost Japanese-like delicacy of spacing and brushwork in the sprays of cherry blossoms. Flowers of a pure and intense vermilion, clustered around the neck of the vase stab the whites with those haunting accents that mark the finest of the artist's works. In the tiny "Bouquet de fleurs dans un vase" the intense sapphire blue of the bowl is used in the same way to accentuate the dreamy drift of petals.

The other canvases in the exhibition display the greatest variety of technique and temperament. A strange, aristocratic quality of form and color that somehow suggests Louis Seize elegance marks the Pissarro. Tropical reds and greens burn against the leafy arabesques of the Gauguin. A sober integrity of grays and browns give heightened value to the sunny yellows of the Derain. The d'Espagnat, with its brilliant, high-keyed massings of fruit and flowers against a red and white checkered cloth, looks at first glance like a Bonnard. It is soon apparent, however, that, although very gay and very decorative, the values lack subtlety. André, always the polite conservative of the Impressionist movement, is seen at his best in the still life of roses, where both his brushwork and design seem freed momentarily from the usual inhibitions. Two canvases by Monet and Manet, both slight but charming, complete the exhibition.—M. M.



"NATURE MORTE, FRUITS" (1891)

By GAUGUIN

This work may be seen in the exhibition of still lifes and flowers by late XIXth-century French artists, now on view at the Durand-Ruel Galleries.

## GOYA EXHIBITION AT METROPOLITAN

Following close upon the splendid display of French XVIIIth-century art, an exhibition of prints, drawings and paintings by Goya will open at the Metropolitan Museum of Art on January 27, to remain on view until March 8. Although it would be possible to arrange a very impressive display entirely out of the Museum's holdings, the eight canvases in the Metropolitan's collection will be supplemented on this occasion by an equal number from private owners. The majority of this latter group are unfamiliar to the New York public.

The paintings will occupy the central oval room of the exhibition gallery, while the two end rooms will be devoted to the display of prints and drawings. The print room of the Museum will contribute its remarkably fine collection of the Goya etchings and lithographs. Though it naturally lacks the experimental prints of which only one or two copies exist and many of the other rarities, it has a number of the latter, including the famous "Giant" and the "Blind Guitarist," and it can show from its own portfolios all the most significant of the Goya prints. A remarkable album of Goya drawings, which has recently been acquired by the Museum, comprises fifty studies covering the greater part of Goya's career. These will be shown to the public for the first time in the coming exhibition.

## BOSTON ACQUIRES VAN GOGH CANVAS

BOSTON.—At this time of widespread interest in Vincent Van Gogh, the Boston Museum of Fine Arts is fortunate in being able to announce that one of his greatest paintings has come into its collection. Mr. Robert Treat Paine 2nd of Boston has given the Museum full ownership of the portrait entitled "The Postman Roulin" which has been in his collection since 1928. The gift is of double significance, for at one and the same time the Museum acquires its first painting by Van Gogh and one of his indubitable masterpieces.

The portrait, which was reproduced in the November 9 issue of THE ART NEWS, attracted much attention when it was shown recently in the large Van Gogh exhibition at the Museum of Modern Art, and will be included in the same exhibition when it opens at the Boston Museum on February 19.

Among the models who sat to Van Gogh in Arles none was more sympathetic than M. Roulin. The portrait which Mr. Paine has presented to the Museum is one of five versions, and was finished in August, 1888. Roulin is seated at a table dressed in a blue uniform. Blue is the predominating color—a dazzling blue, enlivened with touches of yellow and green. The figure is delineated with swift bold strokes, and in the face is revealed Van Gogh's painstaking search for character.

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"APRIL"

By KATHERINE GIBSON VAN CORTLANDT

*This watercolor may be seen at the Arden Gallery in the current exhibition of the artist's work.*

"DOROTHY'S TREE"

By CARL GORDON CUTLER

*Included in the group exhibition of watercolors at the Fifteen Gallery.*

### Exhibitions in New York

**LUIS HIDALGO**  
**K. VAN CORTLANDT**

#### Arden Gallery

Shades of antimacassars and the wax flower studies of our grandmothers are evoked by the exhibition of wax sculpture in color by Luis Hidalgo at the Arden Gallery. The "seventh son of the seventh generation of wax workers," Senor Hidalgo has learned his art from examining the wax versions of religious subjects, his technique from carefully guarded family studies in the preparation and coloring of materials. In spite of this historical background for his work, the artist has managed to create intensely modern and witty examples. His studies of Mexican types are more than mere ethnography; they are sly and lively little caricatures breathing the life of his country and

time. Some of his most amusing works, however, are not of Mexican subjects. The large "The Negus," where the tiny regal figure of Haile Selassie is overshadowed by that of his giant white-clad servant is delightful and the portrayals of Hitler and Mussolini, the one with a Charlie Chaplin-like grimace and the other, doll-like and blank, are clever impudence. Amazing in all of the works is the variety of color and texture which is achieved, particularly notable in the reproduction of clothing. More than a virtuoso, Hidalgo is gaining museum and collector recognition. Since his last New York showing, he has held five exhibitions in Mexico and founded two wax museums there. In this country, he is represented in the Metropolitan and Brooklyn Museums.

Also on view at the Arden Gallery are the paintings in oil and watercolor of Katherine Gibson Van Cortlandt. Although this is her first exhibition, she has done mural decorations for several dining rooms and for the ballroom of the Porcupine Club in Nassau. The work exhibited includes still lifes, portraits and landscapes. More successful than the oils are the watercolor studies of country scenes where the artist makes excellent use of varied lighting and color.

### WATERCOLORS

#### Fifteen Gallery

Four of the Fifteen Gallery's regular group are exhibiting their watercolors side by side this week and displaying astonishing variety in technique and style. In spite of the similarity of subject matter—landscapes of the north and west—and the general likeness in point of view which characterizes the group as a whole, each of the artists has attacked his problems in a different way. Marion Monks Chase, who is most familiar with the medium, is dexterous in the application of wash to paper, the most technically practised of the four. In all of her sheets she displays a subtle handling of color, an interest in the variety and richness of tones and textures and a delight in the flow of wash as it patterns and gives depth and particularity to her scenes.

In contrast, Charles Hopkinson generalizes, relying on broad impressions of form or, as in "October Dazzle," on the effect of bright sunlight on the sea. Occasionally, he borrows from Marin's

shorthand style, both in the depiction of form and in the framing of pictures by the use of rocks and trees at either side. Somewhat similarly, Carl Gordon Cutler's scenes are conscious designs, influenced by Marin in the almost calligraphic manner of describing trees in such a picture as "The Pirates' Landing" and interested in space and the balanced arrangement of forms within a tri-dimensional composition.

Charles Hovey Pepper's works are almost purely pictorial, more realistic than his co-exhibitors and bearing a close relation to his painting style. More like oils than watercolors, they frequently make use of an opaque wash which gives solidity and even impasto to the papers. One of the most pleasing of his pictures is "Vermont Farm," approximating in mood and in technique his oils of the New England scene.

**ADOLPHE BORIE**  
**VINCENTE MINNELLI**

#### Marie Sterner Galleries

The range and variety of the work of the late Adolphe Borie is revealed in the small group of paintings now on view at the Marie Sterner Galleries. The display comes as an intimate sup-

plement to the large memorial show organized by the Pennsylvania Museum, which in addition to finished works included experimental studies in oil. One of the most interesting canvases in the display is the still life of tulips, with its bold splashes of blue in the background enhancing the smouldering richness of color. Among the portraits, Borie is seen at his best in such canvases as "Irish Girl" in which nuances of racial temperament rather than its picturesque superficialities are sensitively observed and recorded. In "Peter" a delightful portrait of a studious little boy, there is much more concentration upon purely decorative effects. Borie had great skill in the handling of textures and in creating suggestion through the throbbing insistence of a single tone. In this he was far more successful than in the building up of form which in many of his works tends to be subordinated to other considerations. "Patricia" shows great virtuosity in the handling of blonde harmonies, while "Girl with Rhododendrons" is marked by the warmth of variety and tone achieved in the difficult whites of the blouse.

Also on view at these galleries are

*(Continued on page 14)*

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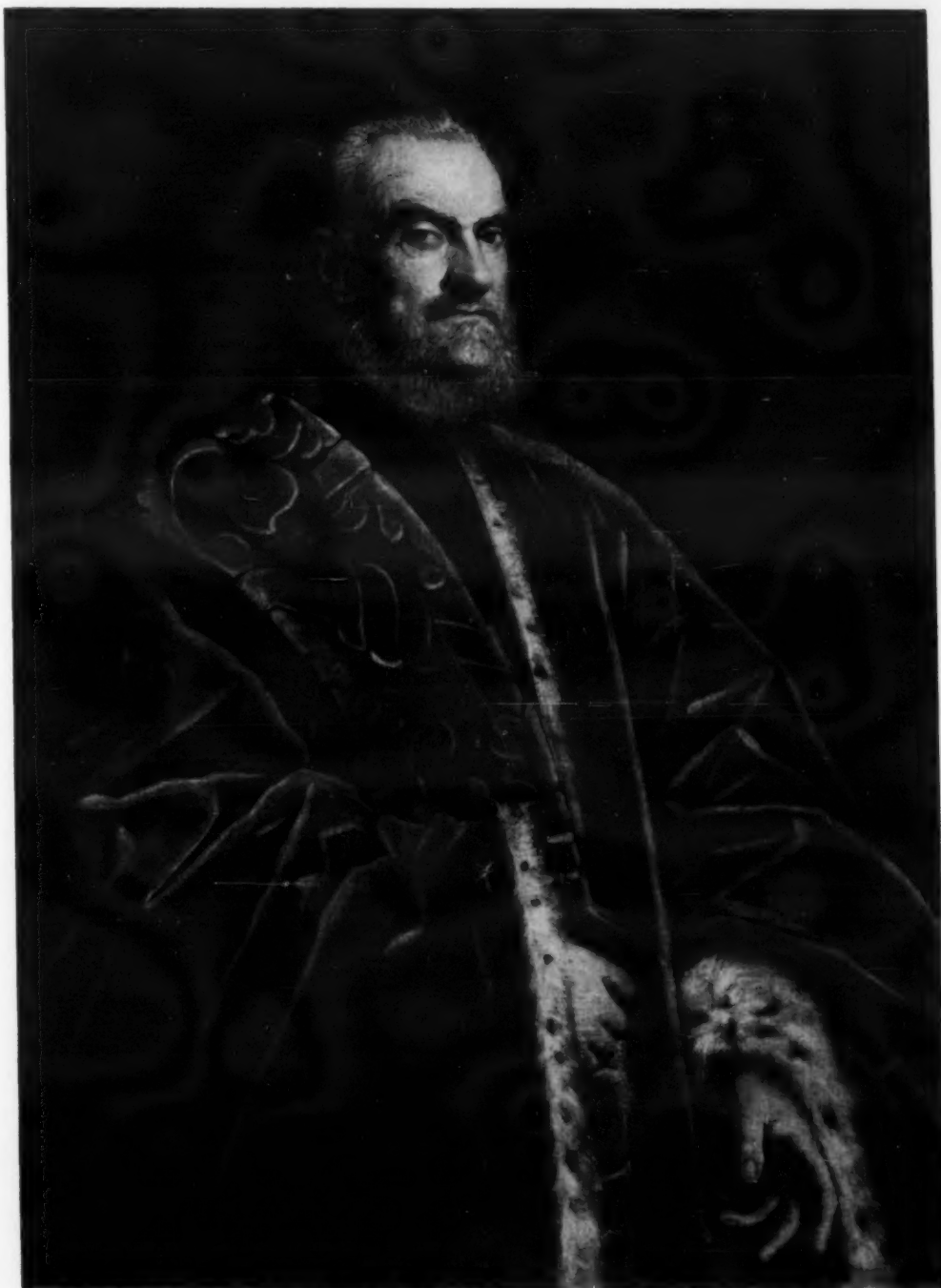
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Tortoise-shell-like markings of burled walnut contribute greatly to the elegance of this Queen Anne walnut secretary. The rectangular bookcase top has a plain molded pediment, while the fall front is defined by a band of inlay. Sturdy bracket feet emphasize the solidity of form, and graceful brass handles gleam against the variegated luster of the wood. This desirable piece may be seen at the galleries of Lenygon & Morant, Inc.



Vigorous design in the upward sweeping sprays of naturalistic flowers gives a strongly individual quality to this Queen Anne needlework screen. Working in gros point, the artist has attained a formal brilliance of repeated motives reminiscent of many of the finest textiles. The exquisite preservation of the colors further enhances the charm of this fine example, which may be seen at the galleries of Arthur Ackermann & Son, Inc.

Crimson silk velvet with a coronet and foliated scroll design is used in the upholstery of this Queen Anne side chair which is one of a set of six. The high arched back and graceful legs, with arabesque marquetry on the knees, are typical of the finest design of the period when the set was made, circa 1710. This very handsome set may be seen in the Drury Collection of French and English Furniture, at the galleries of Frank Partridge, Inc.



The wing-back design of arm-chair which originated in the Queen Anne period finds beautiful expression in this example from Stair and Andrew which dates from circa 1710. It is marked throughout by that unaffected simplicity and dignity which modern taste finds especially appealing in furniture of this epoch. The red damask upholstery, with its bold patterning of leaf and flowers, effectively contrasts with the uncarved legs.

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Warm, honey-colored walnut that is beautifully grained has been used in this Queen Anne bookcase which dates from circa 1710. With its straightforward rectangular form and imposing proportions, such a piece as this suggests the dignity of a great library. Very capacious shelves and two wide cupboards at the base give the bookcase great utility, in addition to its striking architectural style. From the galleries of Edward I. Farmer, Inc.



The quartered top of this early Queen Anne center table is defined by a herringbone inlay near the edge. One side of the apron forms a long drawer, while the sharply curved legs end in unusual scrolled feet. Because the walnut is of the rare light color, and the piece is in splendid condition, this table should appeal especially to collectors, who appreciate plain but perfect craftsmanship. From Edward I. Farmer, Inc.

Embellishments in marquetry contribute to the rarity of this Queen Anne two-back settee. The walnut frame, with its gently undulated top-rail and high arm-rests, has the simple elegance characteristic of the period. Cartouches with birds and flower tendrils ornament the splats, while the apron is adorned with small inlaid panels. The interesting treatment of the legs will also be appreciated by connoisseurs. To be seen at the galleries of French & Company.



The compact architectural design of this Queen Anne walnut secretary particularly recommends it to the limited space of the modern apartment. The upper section is admirably adapted to the display of rare porcelains and objets d'art, while the writing interior and the drawers of the base testify to that instinct for combining practicality and beauty which found its fullest expression during this period. To be seen at the galleries of Arthur Ackermann and Son, Inc.



The double arch is most effectively employed in this domed secretary from Stair & Andrew. The architectural treatment of the moldings, the star inlay in the finely fitted interior, and the base with its series of drawers are also to be noted. In addition to its period interest as a fine example of Queen Anne workmanship, such a piece as this also adds greatly to the character and warmth of an interior. The style of the example dates it from circa 1710.

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## DRAMATIC IRONIES

Although Van Gogh sometimes dared to dream of fame, not even his most ardent champions could have predicted that he would eventually inspire modistes and window dressers. The much thronged exhibition at the Museum of Modern Art is now closed, but Van Gogh still remains the fashion of the hour. Back of the plate glass front of one of New York's most exclusive department stores, seven color reproductions of his paintings form the *leit motif* for subtle still lifes of exclusive merchandise. And all those who still managed to remain in ignorance of his art will remember the green landscape and the matching dress; the collection of footwear that smartly echoes the tonalities of "Cloister Garden;" the galaxy of straw hats for resort wear that were inspired by "Head of a Peasant."

On several occasions Van Gogh thought of himself as a humble decorator for the people. He felt "Woman Rocking" might be welcome in the cabin of a sailor; he thought the sunflower panels would look handsome on the walls of the house in Arles. But that rich ladies should casually exclaim, "My gown is a Van Gogh green," was certainly beyond the uttermost limits of his imagination. He was ugly and awkward and starved and poor. He was at home only with miners and potato diggers, a social misfit rejected even by the bourgeoisie.

Standing before these windows, so clever, so elegant and in such perfect modern taste, a sentence from one of Van Gogh's letters to Theo echoes in one's mind:

"It is hard, terribly hard, to keep on working when one does not sell, and one literally has to pay for one's colors from what would not be too much for eating, drinking and lodgings, calculated ever so strictly."

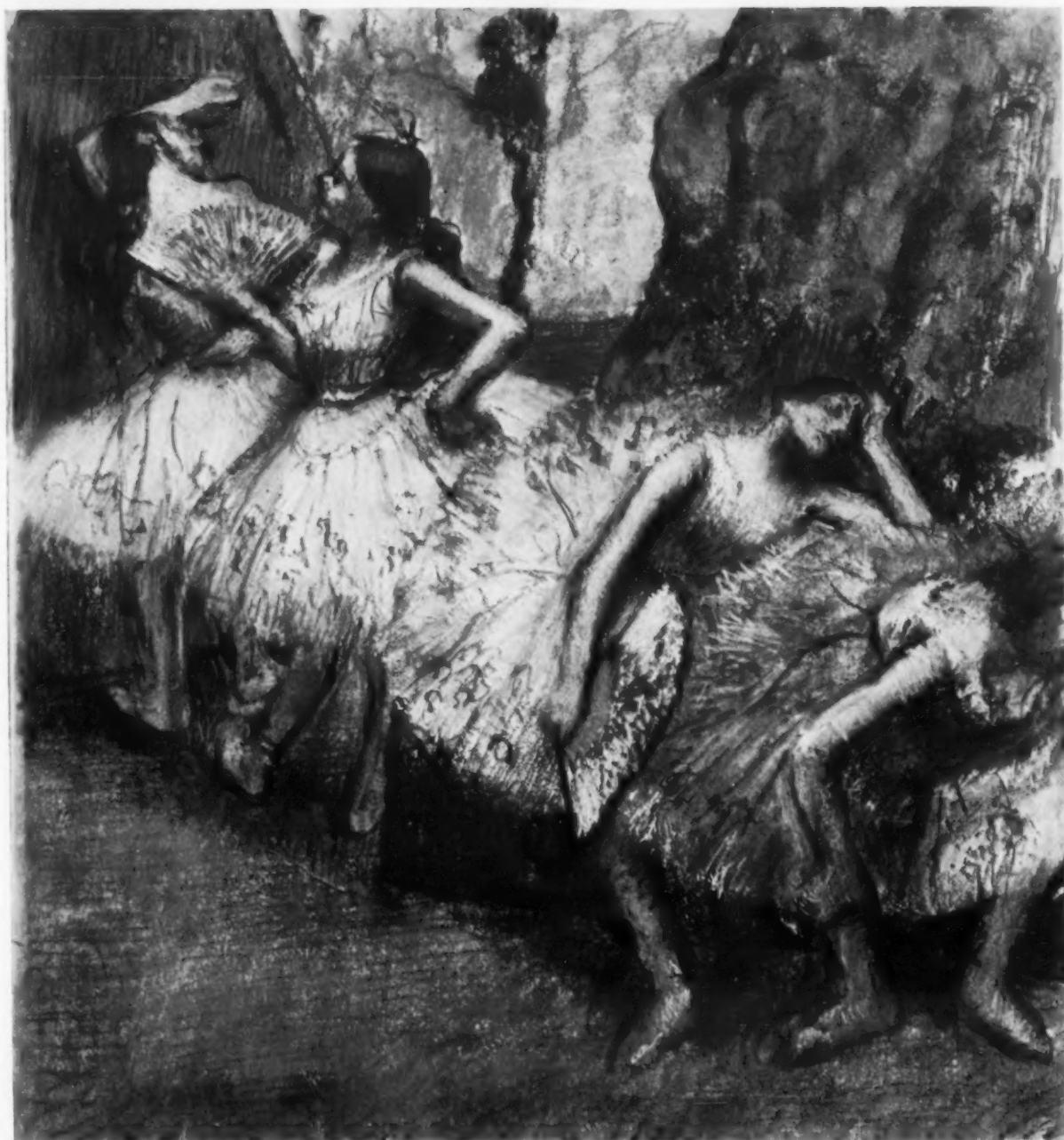
Yet Van Gogh kept on painting and left his paintings behind him when he died. Now at last the incredible has

happened. He has become a luxury product, capitalized by the luxury trade. Inadvertently he is a godsend to stylists seeking new ideas, to advertising writers needing a new copy slant. He has attained the pinnacle of fame, as we know it in America. Even the agonized introspection of the "Self Portrait" is blithely companioned by a pair of blue denim slacks, suitable for ladies who go South and keep up with the latest trends.

Van Gogh, naturally, would be rather bewildered by all this. The people who live in tenements still prefer chromos. The masses to whom he dedicated his life and art remain in ignorance of his message. He wrote once of "the mental labor of balancing the six essential colors . . . sheer work and calculation, with one's mind utterly on the stretch, like an actor on the stage in a difficult part. . . ." But these unpleasant features of art are, after all, not to be brooded over. Posterity enjoys the results. The chrome yellows, the raw Prussian blues and the vermillions which he starved to buy suggest daring accessories for smart winter resorts. Fame though an ironical jade, with an often brutal sense of humor, grants full measure, when she eventually smiles.

## PRIZES AWARDED AT ANNUAL SHOW

Prizes have been awarded at the annual exhibition of the American Watercolor Society. Emerton Heitland received a silver medal for his picture, "Silver Tank." John E. Costigan's "Fodder" was awarded the Oberg prize of \$100 which the National Academy offers and George Elmer Browne won the William Church Osborne prize of \$150 for his painting, "Sardine Fisherman—Eouarnenez." "Ice Fisherman" by Arthur K. B. Healy was the recipient of the George A. Zabriskie prize of \$250. The jury of awards was composed of Harry Hoffman, Frank Hazell, Gordon Grant and George Pearse Ennis.



"DANCERS IN THE WINGS"

This pastel has recently been added to the permanent collection of the City Art Museum in St. Louis.

By DEGAS

## Twenty-five Years Ago

The Photo-Secession Society, that thorn in the side of all respectable art dealers, was busily engaged in showing the work of Max Weber. Under a heading reading, "Weber's Weird Work," THE ART NEWS critic wrote: "Mr. Weber is a Post-Post Impressionist, or in other words, Matisse, Gauguin and the late Henry Rousseau—plus. If the best definition of art is that it is an expression of the emotions, one must marvel at the emotional side of Mr. Weber's make-up. He is an admirer of Henry Rousseau and says that he is proud to be the owner of the curious productions by the dead man, recently shown in this gallery. But Mr. Weber, to whose vision a young woman singer appears to have a neck like a badly turned piano leg, triangular eyes, purple arms and a green forehead, would seem to have gone beyond Rousseau in the weirdness of his productions. . . . A future generation may call this 'art,' but the present writer cannot conscientiously give it that term. . . . The experiment of the exhibition of these weird works is interesting. It is another ripple—following preceding ones made by Matisse and Rousseau, under Mr. Stieglitz's catholicity of view, at these galleries, in all probability—of the wave of post impressionism soon to break upon these shores after its arrival from France and England."

Two important acquisitions of the Metropolitan Museum were recently announced, "A Doge in Prayer Before the Redeemer" by Tintoretto and Canaletto's "Scene in Venice." The former canvas was purchased many years ago by Ruskin and was exhibited in the Royal Academy in 1896. The latter came from the collection of Sir George Donaldson. Recent gifts to the Museum

include two paintings from Mr. J. Pierpont Morgan, "Head of Christ" by Thomas Nast and a landscape by Homer Martin, and "A Winter Sunset" by Theodore Rousseau, presented by Mr. P. A. B. Widener of Philadelphia.

Apparently censorship cropped up in Harrisburg, Pennsylvania, where the marble statues executed for the state capitol by George Gray Barnard were draped by G. Piccarelli, the head of the firm which erected the groups. Rough marble draperies were fastened to the figures with bronze pins in such a manner as to fit the lines of the statues.

The leading exhibition of the week was held at the V. G. Fischer Gallery, in celebration of its opening. A Bronzino, two small panels by Tiepolo and several Guardis represented the work of important Italian masters while a Rubens study, a Mabuse portrait and a Gerard David "Descent from the Cross" were examples of Flemish work. Additional outstanding works were executed by Lucas Cranach, Rembrandt, El Greco, Reynolds, Raeburn and Constable.

## GRAND CENTRAL TO HONOR CLARK

On Tuesday afternoon, January 21, the artist members of the Grand Central Galleries will hold memorial services for Walter Leighton Clark, president of the galleries, who died on December 18, at his home in Stockbridge, Massachusetts. Founder of the galleries in 1922, he exerted a wide influence in bringing the work of American artists to the attention of the entire country and to critics and collectors abroad. His services in 1928 when, in conjunction with the Grand Central Galleries, he erected an American Pavilion in Venice for use during the Internationals earned him a decoration from King Victor Emmanuel of Italy.

The services, which will be held in the Sargent Room of the Vanderbilt Gallery, will be conducted by Dr. Donald Aldrich of the Church of the Ascension. Mr. William Church Osborn will give an introductory speech and Herbert Adams, the sculptor, will deliver the eulogy.

## St. Louis Acquires A Pastel by Degas For Its Collections

ST. LOUIS.—Among the several important pictures which have recently been added to the collections of the City Art Museum of St. Louis is the Degas pastel, "Dancers in the Wings," which we illustrate on this page.

A study of four ballet girls, it was done in 1900, during the last period of the artist's activity. Writing of the picture in the current *Bulletin*, James B. Musick comments that the figures "have been arranged to create a broad sweeping diagonal across the picture field, the individual bodies and limbs disposed to create secondary rhythms which add interesting variety to the plastic organization without confusing or interrupting its main diagonal movement. Beyond the figures the stage wings are sketchily suggested. The intense colors have been chosen and massed in quite arbitrary fashion to accentuate the decorative effect. The vivid pink and red which symbolize the flesh tones are boldly outlined with free strokes of dark brick red against the shimmering blue and green of the ballet costumes. The highlights of the costumes are vivid patches of yellow. These bright hues follow out and emphasize the dominant lines of the composition in a decorative way unrestricted by the limitations which a more natural rendition of lighting would have imposed. One feels, too, that the intensity of the flesh tones, of the titian colored hair, of the bright lemon highlights, transcends nature to accomplish a higher orchestration of color. . . ."

"The Museum's newly acquired picture exhibits the artist's intensely human sympathies in spite of its emphasis on formal decorative qualities. No one but Degas could have presented so poignantly the weary poses of these butterflies of the stage as they stand or sit behind the scenes for a few moments of relaxation. Every line of the awkward attitudes into which they have slumped to ease the strain upon overworked muscles is eloquent of utter fatigue and exhaustion. Their feet encased in ballet slippers appear oddly clumsy in their relaxed postures. One senses keenly the sagging bodies of these girls beneath their flimsy finery. . . ."

Another of the Museum's important acquisitions is Renoir's "The Dreamer," illustrated and described in the October 26, 1935, issue of THE ART NEWS. Meyric Rogers comments in the current *Bulletin* that the work represents the artist at a time when he was at the height of his Impressionistic period. "The concern with form and contour which was to determine Renoir's later development had not yet tightened his handling and modified his palette," Mr. Rogers notes. "The head is painted with little concern for formal values, the artist being occupied solely with his desire to set down as directly as possible the flowerlike charm of his young model."

Four contemporary Mexican paintings, three by Diego Rivera and one by Orozco, have also been acquired by the Museum. "Group at Market," a watercolor on canvas, most nearly approaches Rivera's fresco style in its use of balanced design in a frieze-like pattern. Both this and "Juanita," a tempera portrait, are marked by the sculptural treatment of the figures which is so characteristic of the artist's manner. "Man in Sombrero," a watercolor drawing on paper, recalls Picasso in its emphasis on the linear contour of the silhouette rather than on modeling or complex design. The Orozco work, a self-portrait, is a strong characterization, dependent for its effect on vigorous drawing and cold colors.

The print collection of the Museum has been enriched by the recent inclusion of three new prints, a Mantegna "Bacchanalian Group with a Wine Press" and two Goya etchings. The Mantegna, a companion to the "Bacchanalian Group with Silenus" acquired in 1932, is rich in classical details, in crisp, vibrant line and in interesting treatments of perspective. The Goyas, "Disparate Feminino" and "Bobabilicon," come from the *Proverbs*, executed probably between 1810 and 1815. Because of the controversial nature of their subject matter they were not published in complete form for more than half a century after they were drawn. The Museum's impressions come from the group taken in 1850 which preceded by fourteen years the Academy of San Fernando's issuance of the first collected edition.





"SNOW-STORM"

By SHINSUI

Included in the exhibition of modern Japanese prints which is now being held at the Toledo Museum of Art.



"KONO FESTIVAL"

By YOSHIDA



"GIRL BEFORE A MIRROR"

By HAKUHO

## Toledo Museum of Art Shows Modern Japanese Prints

(Continued from page 3)

quality of the figure itself—the definite feeling of body-form beneath the garment; the soft, rounded contours of the arms and toes, and the detail of eye and eyebrow as reflected in the mirror.

Kotondo, also, adheres rather closely to the old tradition although he too gives a great deal more attention to the matter of natural flesh tone and facial detail. His "Rain" gives one the feeling of restraint and grace characteristic of the older figure prints, notwithstanding its greater naturalism in the delineation of form and features. There is modern definition in the eyes and eyebrows though the hair about the face is rather naturalistic. As a whole, the portrait has a patrician poise and a more aloof decorative quality than is present in the rest of the work on view.

Shinsui's portrayals combine human and decorative values. His present work seems to be limited entirely to portraits of beautiful girls and young women. His subjects always appear peculiarly alive and alert even when the attitude is one of quiet relaxation. The broadsheet entitled "Snow-storm" is a splendid example of fine wood-block printing and particularly delightful in its color quality.

Landscapes form an important part of the exhibition, the greater number being the work of Kawase-Hasui and Yoshida-Hiroshi. Hasui's "Temple of Hachiman, Kamakura" is an over-size print vibrant with color. Historic places or objects of historic or legendary interest are often shown in the Japanese wood-block prints. In the present instance the temple is a famous and popular one, and the ginkgo tree at the left is honored for its connection with an episode of fervent patriotism which occurred in the XIIIth century and which has become a moral and educational tradition. Hasui travels widely throughout Japan and a complete portfolio of his work includes practically every province in the country.

A survey of the landscape prints by Yoshida, who has also traveled extensively, reveals an artist whose style is entirely different from Hasui's. Yoshida's greatest strength lies in his mountain views, architectural renderings, and his atmospheric effects. He has long experimented with all phases of the art of wood-block, even cutting the blocks and printing from them himself. This is a procedure new in the history of this art in Japan where the artist has always produced only the original

drawing, leaving the cutting, printing and final distribution in the hands of a publisher. "Kono Festival" by Yoshida, also called "Country Holiday," pictures a narrow village street decorated with the lanterns and banners hung out for one of the village's annual fetes. It typifies, especially, Yoshida's remarkable skill in handling complicated color combinations, for he has used from twelve to eighteen blocks for this specimen with no less than eighty individual printings to produce one completed broadsheet. That means that it was necessary at many points to superimpose one, two, three, or more colors upon another in order to secure the exact delicacy or color-depth or tonal quality desired.

Kasamatsu-Shiro and Nomura-Yoshimitsu are two other landscapists represented in the exhibition, although their output is meagre in comparison with either Yoshida or Hasui. Yoshimitsu's subjects comprise a series entitled "Kyoraku Meisho," or "Famous Views around Kyoto." They are somewhat panoramic in effect and of a style peculiarly the artist's own. Shira's prints are not confined to landscape, but are decidedly individual, being for the most part delicate in line and color values.

Decorative prints of nature subjects, such as birds and flowers, animals, the moon and cherry blossoms, or goldfish and water-plants represent the work of Shoson. "Morning Glories" is one which is a favorite because of its interesting composition and delightfully soft-toned color-printing.

The theatre finds its representative in Shunsen whose strong and vigorous portrait of the actor Onoye Kikugoro is included in the exhibition. The actor is shown in the role of Hayashi Kampei in the fifth act of the famous and popular historical drama *Chushingura*, the theme of which is the revenge taken by forty-seven loyal retainers for the murder of their overlord. The drawing is clear-cut, with a feeling of fine strength. The color is also strong and forceful, but harmonious. Shunsen, whose own name is Natori-Yoshinosuke, has been secretary of the Theatrical Painters' Association of Japan (the Nihon Gekiga Kyokai); and he has designed many portrait-prints of prominent actors.

A word should be said about the publishers of these modern Japanese prints. Mr. Yoshida issues his prints from his own studio, supervising the work of cutting the blocks and printing from them, often doing much of it personally. From the long well-known house of Watanabe in Tokyo, under the leadership of Watanabe-Shozaburo, come the prints designed by Hakuho, Hasui, Shinsui, Shiro, Shoson and Shunsen. Some of the examples by Kiyoshi are marked with the stamp of the publisher Hasegawa. Kotondo's

are published jointly by Sakai and Kawaguchi. Those of Yoshimitsu alone are published in Kyoto, by the publisher Sato. To these firms and to the engravers and printers in their employ, credit should be given for the skillful and accurate cutting of the wood-blocks which preserves the most delicate stroke from the designer's brush, and for the charming and technically excellent printing from the blocks.

A comprehensive catalog of the exhibition, giving complete data for each print, with biographical notes, and an illustration of each print, has been prepared by the department of Oriental art of the Toledo Museum of Art. Only a thorough understanding of the subject and considerable knowledge of the Japanese language could possibly produce such an inclusive compilation of authoritative data. The officers of the Toledo Museum have shown themselves fully competent to handle this difficult Oriental subject in an adequate way, thus producing a reference source useful to all who may have examples of these prints or desire to collect them. As a sequel to the similar catalogs published in 1930 for the first exhibition it is another valuable reference source in the field of modern Japanese prints. The first catalog has long been out of print although there are constant requests for it from all over the world.

After the close of the exhibition in Toledo on January 26 the Toledo Museum of Art will place the prints in the hands of the College Art Association for circuit during the year 1936 among various museums or other organizations throughout the country.

## WOMEN ARTISTS TO HOLD ANNUAL

The 45th annual exhibition of the National Association of Women Painters and Sculptors will open on January 25 at the American Fine Arts Building to remain on view until February 11. On the evening preceding the public opening a reception will be held for members and guests, with Mr. George Blumenthal, president of the Metropolitan Museum of Art, and Mrs. Blumenthal as guests of honor. Ten prize awards for painting in oil, watercolor, miniature on ivory, and sculpture will be announced at four o'clock that afternoon by Leon Dabo, on the Woman's Radio Review Hour broadcast from WEAF.

Mrs. Jessie Stagg is president of the organization; Mrs. Alexandrina Robertson Harris, first vice-president; Ruth Starr Rose, chairman of the jury and hanging committee; Genevieve Karr Hamlin, chairman of the sculpture committee.

## LONDON NOTES

Messrs. Colnaghi have been holding a display of old master drawings of British and Continental schools. Among the group of English works is a fine "Head of a Lady" by Hogarth, a Gainsborough executed in black chalk, wash and body color, varnished, and drawings by Constable, Rowlandson and Sir David Wilkie. William Taverner, one of the first English watercolorists, is represented by a landscape, "A Country Road." The attribution to Titian, "Nude Man," where the artist's name is written on the mount, comes from the collection of Sir Peter Lely while Lorenzo Costa's "Triumphal Procession" once belonged to Sir Joshua Reynolds. Other Italian drawings were executed by G. B. and G. D. Tiepolo; Northern schools are represented by pictures by Bruegel, Claude Eeckhout; Van Goyen, Valentin Klotz and Van der Velde, French art by Fragonard, Millet and Theodore Rousseau.

At the Zwemmer Gallery, the most notable example in a recent exhibition was an etching by Picasso, his latest work. As yet untitled, it is a fantastic sketch of a half man, half bull, expressive of the mad dream worlds of the surrealists. Elaborate in conception, it is extraordinary in its creation of textural variety as well as in the drama of its mood. In addition to the etching, a newly discovered Sisley, "Evening at Marly," several drawings by Gaudier, a still life by Gris and a painting by Rouault have been on view.

New acquisitions to the National Portrait Gallery include a contemporary portrait of Ben Johnson, Abbott's

"William Cowper," "John Rush Jellicoe, First Earl Jellicoe of Scapa" by R. G. Eves, "William Peel" by Henry Tonks and J. Kerr-Lawson's "Maurice Henry Hewlett, Novelist and Poet." Drawings range from a chalk sketch of Joseph Chamberlain, drawn by Sir Hubert Herkomer in 1905, to a pencil sketch of James Boswell by Sir Thomas Lawrence, Isaac Cruikshank's "Ben Marshall" and "Queen Charlotte" and William Strang's sketches of Robert Bridges and Charles Keene. Among the sculptures are a bronze bust of King George V by Felix Weiss, a young Austrian artist, and a wax medallion of John Nash.

One of the romantic tales which occasionally crop up in an art season has been brought to light at a recent sale at Christie's. A Sussex dealer bought an "oil painting in heavy moulded gilt frame" for £3 and sent it in to Christie's as a "Dutch subject by an unknown artist." Sir Alec Martin, the firm's expert, recognized it as a painting by Frans Hals, similar in style to that in the National Gallery of Dublin and it was sold to Messrs. Spink for £2,940.

An interesting painting of the Thames, during the great frost of 1676-7 has recently been presented to the London Museum through the National Art Collections Fund. The gift, which was executed by Abraham Hondius, who died in 1695, portrays crowds of people skating and walking on the ice-blocked river with the blackened hulk of Old London Bridge, destroyed in the Great Fire, in the background.

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## Exhibitions in New York

(Continued from page 8)

sketches for costumes and stage sets by Vincente Minnelli. Obviously successful in fulfilling their function, these gay and witty watercolors have an intrinsic merit of their own. They bear the unmistakable imprint of Parisian sophistication, but clear color values, the animation of line and swift flashes of humor reveal an artist who has drawn on his own technical and interpretative resources. Vivid reds and blues and the action poses lend special effectiveness to one group of costume sketches, which are also distinguished by the insouciant way in which bodily structure is revealed through transparent outer garments. For delightful humorous comment one notes the concave construction of an XVIIIth-century library scene and the embodiment of the constellations in recognizable human forms, while even dearer to the heart of today's reviewer is the chic pink drawing room with its African negro sculptures providing impertinent accents.

### LEO ROSMER

#### Montross Gallery

In the exhibition of paintings by Leo Rosmer, which have been on view at the Montross Gallery, it is evident that the artist has been trying to discover a striking new palette. A few of his works are quiet and familiar in their tones, but most attempt combinations of reds and oranges, greens and purples, which, if not always entirely satisfactory, are evidence of originality and a healthy experimental attitude. The artist, an Austrian by birth and American by adoption, turns his attention to both European and American scenes. Two of the most unusual paintings in the exhibition are "Red Cathedral," a representation in exotic colors of a Munich cathedral, and "Mid-Summer Night," a scene of an Austrian festival where the depiction of the custom of setting fire to oil which has been poured on a river gives opportunity for daring blending of tones.

In this country, however, the artist has turned to everyday scenes, as exemplified in the large canvas, "Subway Rush Hour." For the most part, he works realistically and broadly, simplifying the planes of his figures and welding his colors in broad masses. This latter technique is most clearly shown in the recently painted "Judgment of Paris," a modern dress version of the classic subject.

Among the more traditional of his works, "Winter Morning," a sympathetic portrayal of a village on a frosty day executed in a harmony of blues and grays, is outstanding. Of interest also are the two portraits, "Woman Reading" and "Portrait—O.L.," the latter painted with heavy impasto. A selection of competent drawings and watercolors completes the exhibition.

### FRANK BENSON

#### Guy E. Mayer Gallery

For devotees of the art of Frank Benson, the exhibition of his prints, including work done in the last twenty years, now on view at the Guy E. Mayer Gallery, will prove of interest. The artist's bird subjects, careful and decorative studies of birds in flight or resting on beach or branch, are too well known to need description. What is of particular note in this display is the selection of rare trial proofs and early states of his prints, allowing comparisons between proofs and finished works and between the different versions of the same subject. In "Broadbills," for instance, we may note the increased subtlety, the deeper richness of blacks in the first state as it hangs near the trial proofs; "Migrating Geese" makes apparent the softness of the later state in comparison with the heightened liveliness of the second version of the study. "Chickadees," seen in trial proof and completed state, is one of the most pleasing works in the exhibition, a pattern of birds and leaves against the sky, almost Chinese in its delicacy.

A selection of antique Chinese jades is also on view.



"MRS. MILO SARGENT GIBBS"

By GRIFFITH BAILY COALE

Loaned by Mr. and Mrs. Herbert L. Satterlee to the exhibition at the Reinhardt Galleries of paintings and murals by the artist.

### GRIFFITH BAILY COALE

#### Reinhardt Galleries

With Puvis de Chavannes as his ideal and years of study in Munich and Paris as background, Griffith Baily Coale whose pictures are now on view at the Reinhardt Galleries has been painting murals for over twenty years. Although his works are to be seen in many important buildings and individual canvases have been shown in exhibitions all over the country, this is the artist's first one-man show. The pictures on view present two facets of his achievements, society portraits and studies for wall decorations for the City Bank-Farmers Trust Company, the New York Trust Company, and the New York Stock Exchange.

In the portrait group, where the large painting of Mrs. Francis Lee Higginson, Jr., dominates the room, the emphasis is on realistic portrayals, with particular attention paid to texture and the reproduction of patterned gowns and accessories. There has been no effort to interpret or select; the artist has given his sitters directly, with conscientious attention to draughtsmanship and naturalistic color. Similar probity of line appears in the mural studies where the careful pencil drawings resemble architect's sketches. In all of these works, the artist has been interested in the past showing, in one series, reconstructions of English, and Dutch New York in comparison with the modern city; in another, the history of sailing vessels, from Phoenician ships to the Leviathan and the new aircraft carrier, S. S. Lexington; and, in one of the City Bank-Farmers Trust Company panels, a sketch of its original building, with top-hatted gentlemen and daintily coiffed ladies of another day chatting in front of it. "The Erie Canal" is a quaint and colorful illustration of the waterway when it was in all its glory as a towpath while "Drying Sails," an overmantle painting, recalls the era of clipper ships.

### Varied Exhibitions Succeed Van Gogh At Modern Museum

As a successor to the Van Gogh show, the Museum of Modern Art is presenting three exhibitions: photographs, drawings and plans illustrating the architectural work of H. H. Richardson, in commemoration of the fiftieth anniversary of his death; posters by Cassandre and a selection of pictures from the collection of contemporary art which Mrs. John D. Rockefeller, Jr., has recently presented to the museum.

Much of the Rockefeller collection, which will have the greatest popular appeal among the current exhibitions, has been exhibited before. Among the pieces which have never been shown the most important is a Matisse "Bather" painted by the artist in 1908. Other outstanding paintings are Orozco's "Subway," Otto Dix's "Child With Doll," Max Beckman's "Family Picture" and Pierre Roy's "Danger on the Stairs." The examples of American work include pictures by Alexander Brook, Preston Dickinson, Guy Pène du Bois, Bernard Karfiol, Charles Sheeler, Niles Spencer and Max Weber. In addition to the paintings, a selected group of watercolors, gouaches, drawings and prints are on view.

The exhibition of Richardson's work, arranged by Henry-Russell Hitchcock, Jr., in cooperation with the Museum's department of architecture and industrial art, is a comprehensive showing. In addition to photographs of buildings designed by Richardson, the display includes plans, sketches, working drawings and all material which might clarify the architect's purpose and methods. Among the buildings on which he worked are a number of New England churches, including the Trinity Church in Boston, the State Capitol and City Hall in Albany, Marshall Field's store in Chicago, the Allegheny County Buildings in Pittsburgh, Sever Hall at Harvard and numerous public libraries and private residences.

The display of posters executed by A. Mouron Cassandre, an artist born in Russia of French parents and now living in Paris, is installed in the second floor gallery. The illustrations are large works, bold in color and design, more than equaling anything done in this country.

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## The Metropolitan Makes Accessions In Various Fields

A marble relief of extraordinary beauty and interest has lately been acquired by the Museum and is shown this month in the Room of Recent Accessions. Gisela M. A. Richter, writing in the *January Bulletin*, gives the following information concerning this work: "The subject is a maenad, clothed in a diaphanous tunic and a mantle, leaning on her thyros while she pauses in the dance. Though a few portions are missing, what is preserved is of unusual freshness, the carving crisp and delicate and the head miraculously entire."

"The relief is not a Greek original but is evidently a Roman copy of such exceptional quality that it closely approximates the original work. And this original must have been the product of a great artist. The splendidly decorative composition, with the long, sweeping folds of the draperies following the sinuous curves of the figure, their recurring edges acting, so to speak, as an effective framework, cannot have been the creation of a minor artist; instinctively we feel that the design goes back to a great sculptor. Moreover, our relief is not an isolated product. There are many other examples both of the woman on our relief and of similar closely related figures, which bear witness to the great popularity enjoyed by these ecstatic maenads in the Roman age. They appear on marble bases, altars, candelabra, and vases; as single figures and in groups; occasionally with signatures of Neo-Attic sculptors; often cursorily rendered—but they are all clearly derived from common originals. Most of these figures are quite small, not more than a foot or so high; but a few large slabs, each with one maenad, exist—four in Madrid and three in Rome—and these, be it noted, are of practically the same size as ours. One, that in the Palazzo dei Conservatori, is perhaps comparable in execution to ours, but in our relief we have for the first time a work which in addition to being of high quality, has a counterpart, in a slab in Madrid. Though the latter is greatly inferior to ours in workmanship, the correspondence between the two in dimensions, composition, and details is so great that it can be explained only by supposing that both were copied directly from the same original. In other words, what some archaeologists have vaguely sensed before—that earlier Greek creations stood back of these later, Neo-Attic productions—is now substantiated."

"Who then was the artist who created the originals from which our lovely maenad and her sisters were produced? Furtwängler more than forty years ago attributed the series to Kallimachos, an outstanding Greek sculptor of the late Vth century B. C. His arguments have lately been greatly strengthened by Rizzo in his excellent publication of our relief. Indeed what we know of Kallimachos from the references of ancient writers—Pausanias, Vitruvius, Pliny, Dionysios of Halikarnassos—certainly tallies extraordinarily well with the style of the maenads. His work on the golden lamp for the Erechtheion and his alleged invention of the Corinthian capital would seem to place his activity in the last quarter of the Vth century B. C.; and this is the very period to which the maenads, with their transparent and turbulent draperies, must belong, for their closest stylistic parallels are the Phigaleia frieze and the Nike parapet. The qualities mentioned as characteristic of Kallimachos' work, grace, elegance, elaboration—elaboration almost to excess—are admirably descriptive of the maenads. The statement that Kallimachos 'was the first to bore marble'—which probably means that he used the running drill extensively and was one of the first to do so—supports the attribution of the



ROMAN COPY OF GREEK RELIEF LATE V CENTURY, B. C.  
This marble relief of a maenad has recently been acquired  
by the Metropolitan Museum of Art.  
(Photograph courtesy of Metropolitan Museum of Art)

maenads to him, for the deeply carved edges of their mantles would necessitate a generous use of this tool. The dancing maidens of Sparta, cited as one of Kallimachos' works, can on good evidence be identified as the prototypes of the short-tunicked dancers with high headdresses which enjoyed a great vogue in Roman times, and these strikingly resembles the maenads in style.

"Our relief, therefore, not only is intrinsically an important acquisition and one that will appeal for its gracious charm and masterly design but it may help us to visualize more clearly than we could before the personality of Kallimachos. And thereby our picture of late Vth-century Athens is illumined."

According to the will of Mary Strong Shattuck, the Metropolitan Museum was to receive a bequest of such of her "old silverware, old furniture, old china, old Chinese porcelains, terra cotta bust, bronze bust, French books in special bindings, old fans, laces and tapestries as its Trustees may deem worthy of becoming a part of the collections of said Museum." Following this generous provision the Museum selected about two hundred objects that augment most opportunely several of its departments. The objects themselves have distinction of design and excellence of workmanship, and they often fill lacunae in the collections either in historical sequence or in types represented. The entire bequest is on view in the Museum's Room of Recent Accessions, following which exhibition the separate objects will be distributed in accordance with their provenance.

Outstanding in the group is a rare French needlework tapestry made during the last quarter of the XVIth century, which we illustrate in this issue of *The Art News*. Writing of this acquisition in the current *Bulletin*, John Goldsmith Phillips notes that "only a few pieces like it are known, and compared with these our tapestry must be classed as a particularly fine specimen from the point of view of both design and execution."

"The field is cleverly divided by strapwork bands into many compartments. The large central panel contains a crested coat of arms, the bearings of which have unfortunately been mutilated by the almost complete removal of threads from the shield. How-

ever, traces of thread and of old lines drawn upon the canvas ground indicate that there were originally four eagles on the shield. These give us a clue—meager though it be—that the first owner may have been a member of the Hardy family of Brittany. The crest is embellished with plumes and a hand grasping a sword to which is attached a ribbon bearing the device *quo usque*. As no mention of such a motto occurs in the various descriptions of the Hardy arms, the connection between our tapestry and this family must remain speculative."

"Flanking the heraldic panel are two large compartments, each of which contains a curious picture of a formal garden of the type frequently found in late Renaissance ornament. The smaller surrounding compartments are embellished with flowers, fruits, and foliate forms and enlivened with beasts, birds and fabulous creatures. The materials are wool and silk, the technique petit point, and the colors crisp yellows, greens, blues, etc., against a brownish background. The size and shape of the piece and the fact that the figures in the lengthwise borders are designed to appear upright when the edges hang from the sides of a table indicate that it was made as a table cover."

"Also included in the bequest is a panel of French embroidery of the late XVIIIth century, originally used in a fire screen. Its graceful floral design, worked mainly in *point de chainette*, centers on an urn of classical inspiration."

The greater part of the sixty-seven pieces of silver from Mrs. Shattuck's collection is English and Irish XVIIIth-century work. Most of them are domestic pieces, such as candle and taper-sticks, saltcellars, cake baskets, teapots and trays. Outstanding examples of early craftsmanship are the candlesticks by Lewis Mettayer, made in London in 1706. Of distinguished quality, as C. Louise Avery writes in the *Bulletin*, is "an unusual Irish dish with punched decoration dating about 1735, several early XVIIIth-century London caster and trencher salts, and a handsome cake basket with the elaborately engraved arms of the Clithrow family. Of particular interest are five XVIIIth-century English apostle spoons, two Master spoons of the same

(Continued on page 17)

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DERAIN MATISSE MODIGLIANI PICASSO ROUSSEAU



## The Metropolitan Makes Accessions In Various Fields

(Continued from page 16)

period and a rare lion sejant spoon bearing the Aberdeen marks of about 1600 to 1625. All these spoons are well modeled and in excellent preservation."

The European ceramics include nineteen specimens of Meissen porcelain executed circa 1720 to 1750. These pieces—teapots, bowls, cups and saucers—are decorated in different styles, some with tiny scenes of sailing vessels and men loading cargo and others with charming bits of *chinoiserie*. The four Tournai plates acquired are ornamented with characteristic designs of landscapes with figures and gaily colored birds.

From Mrs. Shattuck's collection of laces was selected a group of six pieces comprising examples of needlepoint and bobbin, all with one exception of the XVIIIth century. Perhaps the most interesting is a border of Milanese bobbin lace distinguished by a central motif which represents the "Coronation of the Virgin," worked solidly in beautiful, close technique resembling fine linen. Two cap crowns and a cravat illustrate the development of pattern in French lace during the XVIIIth century, while a charming little three-cornered scarf with bobbin-made flower sprays and a graceful bonnet veil of somewhat later date are also notable.

A spirited bronze bust of a nymph that is also included in the bequest is characterized by John Goldsmith Phillips as a handsome example of mid-XVIIIth-century French decorative sculpture. It is skillfully modeled and cast, the expert workmanship being especially apparent in the treatment of the hair. On the back appears a mark in the form of a crowned C, the *pointon* frequently used during the XVIIIth century in France by members of the corporation of master founders in bronze to identify their work.

Included in the bequest are three pieces of K'ang Hsi porcelain, notable additions to the Far Eastern Galleries. A *famille verte* vase of baluster shape is decorated with a pattern of peony and cassia trees, orchids and bamboo, magpies, a rockery and a tiny moon. Against a pale green background, these are painted in soft white, yellow, aubergine and green enamels, each detail outlined in black. Vases similar to this are owned by the Museum in the Altman collection, but except for loans this will be the first of its kind to be displayed in the Far Eastern Galleries. Additional Chinese pieces are a pair of red oviform jars with modern covers. The *rouge de fer* background is decorated with white reserves worked into a conventionalized floral scroll pattern.

The forty-seven pieces selected from Mrs. Shattuck's fan collection are remarkable for beauty, craftsmanship and fine condition. The greater part of them were made in France, but the collection also includes attractive specimens from Italy, England and Holland. Outstanding are the six *vernis Martin* fans of the late XVIIIth century and early XVIIIth century, painted with deep colors. Even more unusual are the seven made in China for the European market, surprising examples of the art of the Oriental fan-maker.

The Shattuck bequest includes fifty-three books in French bindings, most of which date from Francis I to Napoleon, the period of the supremacy of French bookbinding on the Continent.

### BROOKLYN

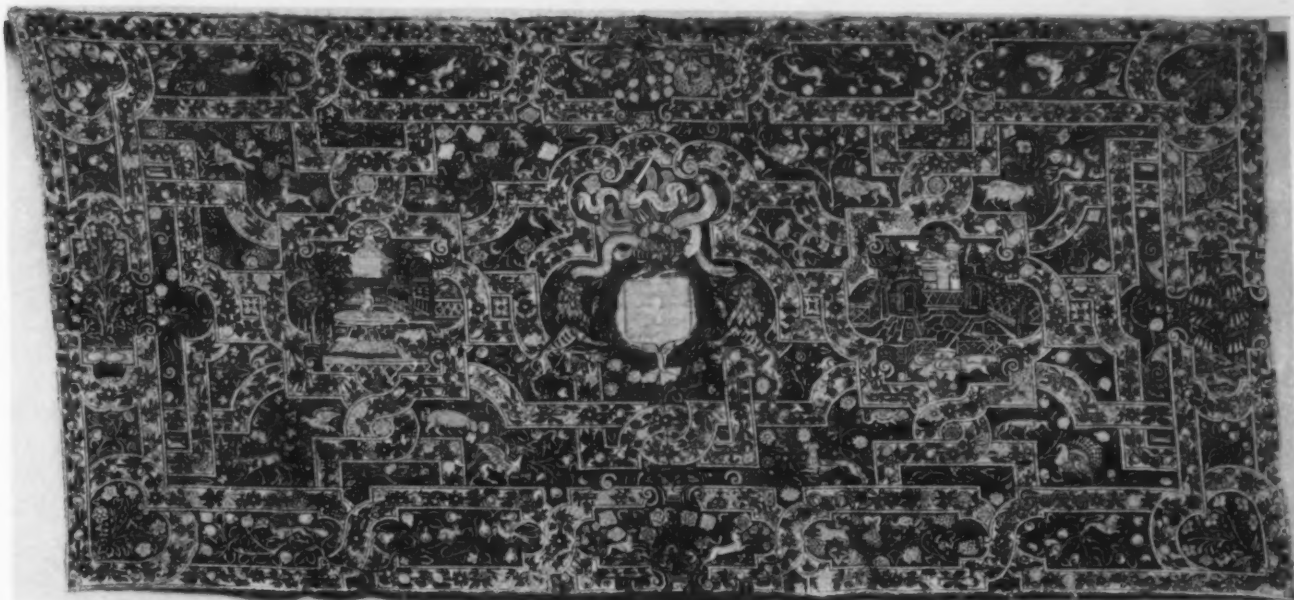
In order to acquaint visitors to the Brooklyn Museum with a number of works of art which, in the midst of other exhibits, might not receive the attention they merit, even though each is for some reason noteworthy, the Museum will exhibit one of these objects each week in the main entrance hall near the information and sales desk.

These features will be selected from different curatorial departments, where many more objects of equal interest and importance are on permanent exhibition. The first object selected for exhibit as the Feature of the Week is "Reclining Torso" (faience) by Alexander Archipenko.

### NEEDLEWORK TAPESTRY FRENCH, LATE XVI CENTURY

Included in the Mary Strong Shattuck bequest to the Metropolitan Museum of Art.

(Photograph courtesy Metropolitan Museum of Art)



### SMITH COLLEGE HOLDS NEW SHOW

NORTHAMPTON.—A most unusual exhibition, and so far as is known, the only one of its kind ever to be held in this country, tracing the development of reproductions of works of art is now on display at the Smith College Museum of Art and will continue throughout the month of January.

The exhibit deals chronologically with examples of the variety of techniques used in the effort to reproduce works of art before the invention of photography, up to and including the latest developments in color and stereoscopic photography. In this last category there is included the newest device, developed by Mr. Clarence Kennedy of the Smith College department of art in collaboration with Edwin Land and George Wheelwright of Boston, for projecting "three dimensional" photographs upon a screen. The spectator, wearing glasses and seated on the opposite side of the screen from the projector, is confronted with the amazing spectacle of reproductions so life-like that they seem to stand out from the screen, and one is tempted to reach out and pick up a delicate piece of statuary in order to examine it more closely.

The exhibit, which was arranged by Mr. Clarence Kennedy, Mr. Alphonns Vorenkamp, also of the art department, Miss Nora Mohler, of the department of physics, and the Museum director, shows most vividly the place and the use of photography in the study of the fine arts. Among the photographs on exhibit are a number of exceptional ones by Mr. Kennedy, which illustrate what an invaluable aid a photograph can be for both the appreciation and the concentrated study of works of art.

The photographs have been arranged to illustrate the various difficulties involved in photographing works of art, including the problems of proper focus, the choice of background, the selection and presentation of the subject matter, the obstacles to be overcome when the work of art is in an inaccessible location, the problems of lighting, and finally down through the developing of the negative and the choice of the proper paper upon which to print it.

The principle of "three dimensional" photography is illustrated in all its phases, from the old fashioned stereoscope to a new stereo camera for making magnified photographs of small objects, a parallax panoramagram, and various devices using polarized light for viewing stereograms.

Lenders to the exhibit include: Mr. Paul J. Sachs and Mr. Edward Forbes of the Fogg Art Museum, Cambridge; Dr. Herbert Ives, of the Bell Telephone Laboratories, Mr. Phillip Hofer, of the Morgan Library in New York, Mr. Frank Crowninshield, of New York; Mr. Frederick Jacobi, Mr. Ross Lee Finney, Mrs. Seth Wakeman, and Miss Helen Thompson, of Northampton; The Fogg Art Museum; The Carnegie Foundation; The Pierpont Morgan Library; The Berkshire Museum, Pittsfield; Duveen Brothers, of New York; the Bell Telephone Laboratories; and Bausch and Lomb Optical Company, of Rochester, N. Y.

### The Fogg Museum Issues Report On Accomplishments of Year

CAMBRIDGE.—Not acquisition, but work performed, occupies the larger part of the annual report of the Fogg Museum. It reveals an effort towards the enlargement of human knowledge, that thus aligns itself with Harvard's newly asserted aims. For this purpose were obtained its principal gifts of money, from the Carnegie Corporation and from individuals, to be devoted to technical research, to the publication of the work of scholars, and to the purchase of photographs and books. For this purpose the unique collection of 11,000 slides of the late Professor Kingsley Porter was given by Mrs. Porter; for this a rare Graeco-Buddhist relief of the Vth century was purchased from the Francis H. Burr Memorial Fund. To this end also were planned certain new or historical exhibitions. And this was the goal of the work accomplished in the departments of Technical Research, Restoration and X-ray Research.

Technical research comprised such varied problems as the chemistry of solvents for surface films of painting; the peculiar patina of ancient Chinese mirrors, and the preparation of a laboratory manual for the examination of painting materials. Restorative treatment was given to a great diversity of subjects, such as two large Chinese wall paintings, and a portrait by Hans Holbein the Younger. Other and less known subjects that came under the work of this department were pencil drawings, engravings, stone sculpture, and bronzes.

In restoration of paintings the salient undertaking was the re-transfer of a large and highly important Sienese painting now attributed to Girolamo Di Benvenuto. Photographs and tempera copies were also made of the back surface of the painting, to record the technical procedure of this master. In x-ray work, an extended study of early American painting was carried through; this included all the significant pictures in the Worcester Exhibition as well as those of the New England museums. The results are now about to appear in a book by Mr. Alan Burroughs, under the title *Limners and Likenesses*. Another book, in clarification of the styles of Rembrandt and his pupils, is also under way.

Among the year's accessions especial mention should be made of a bequest from Mary F. Bartlett, nine paintings by the Dutch watercolorists of the XIXth century, including Mauve, Israels, and Jacob Maris; also a small but very welcome collection of Greek terra cotta figurines, the gift of Bettina Kahnweiler. Among the purchases, made chiefly from the Louise E. Betts Fund, were a drawing by Charles Sheeler, "Feline Felicity," bought at its first showing, and a painting by William Dunlap, "Portrait of Miss Grant," one of the rare works by this pioneer American. Acquired by exchange with the Royal Museums of Brussels were nine terra cotta heads, of the Ist and IInd century B. C., from Asia Minor.

Exhibitions to the number of thirty-seven were arranged during the year. . . . In its specially planned loan exhibitions the Fogg frequently attains distinction, for its showing from fine private collections, for its exploration of new fields or of new themes in old ones, for its offerings to connoisseurs and

scholars. Among the first, the high point in all respects was the loan exhibition of the Pierpont Morgan Library's illuminated manuscripts and old master drawings. The response of both public and students was shown by an attendance in three weeks of about three thousand visitors. The exhibition in memory of Dr. Rose, held recently, presented his valuable gifts in many arts to the Oriental Department, and his own works both in watercolor and oil.

Among new subjects were those of "Russian and Byzantine Religious Painting," "The Development of the Fountain" illustrated by prints, drawings and paintings and "The Tragic and the Grotesque" expressed by masks and clowns, arranged by students in Professor Sachs' class on museum work. These class exhibitions are now an annual event, of originality and zest. Among the more specialized exhibitions, were the series of three on picture exhibitions and loans sponsored by the Museum of Modern Art from the private collections of John Hay Whitney, Adolph Lewisohn, and A. Conger Goodyear, for circulation among the colleges. More important for scholars was the display of photographs of Romanesque Churches of Apulia, from the collection of A. Kingsley Porter, being one of a series of architectural exhibitions arranged by Professor Henry Russell Hitchcock of Wesleyan University.—ROGER GILMAN.

### MATISSE SHOWS MODERN WORKS

(Continued from page 5)

of character that the artist frequently achieved. Spare and austere in line, the textures have that combination of richness and delicacy that the artist tortured himself to achieve. The orange curve of the chair, the deep brick red of the coat and the favorite robin's egg blue of the background, show his genius for extracting the sensuous inner bloom from pigment.

Masson's chintilleur and his Don Quixote in butterfly-like regalia express the romanticism that has slowly filtered into art along with ruffled evening dresses and flower bandeaux for the hair. If scarcely profound in its assurances, the deep sapphire sky, the sandy hills below and the great golden butterfly, create a world that is unexpected, gay and adventurous. Don Quixote with his slender lance savors somewhat of a harlequin decked in pastels, but that is credible. Like Miro's landscape, done seven years earlier, a dream world is spread before us that holds delight for all who respond to phantasy.

With the exception of the Gleizes, the Leger is the most purely decorative painting in the group. Like the majority of this artist's works, it leaves me with a rather cold admiration for clean integrity of pattern and vigorous color harmonies dictated by the logic of the intellect.

## DURAND-RUEL GALLERIES

EXHIBITION OF PAINTINGS  
OF STILL-LIFE AND FLOWERS

By

LATE NINETEENTH CENTURY  
FRENCH ARTISTS

UNTIL FEBRUARY 1

12 EAST 57th STREET  
NEW YORK

PARIS: 37 Avenue de Friedland



Recent Auction  
Prices

## WERTHEIM ET AL. PAINTINGS

American-Anderson Galleries.—A total of \$39,005 was realized in the sale on January 10 of paintings from the collection of the late Jacob Wertheim, property of the estate of the late Walter J. M. Donovan, property of Mrs. Sumner Welles and other owners. We list below the important prices in the dispersal:

- 50—Pietro Longhi, "The Meeting"; F. S. Stephens, agt. ....\$4,200  
56—Adolph Schreyer, "Arabs Watering Horses"; Scott & Fowles .....2,500  
59—Jean Jacques Henner, "Reclining Nude"; E. Cameron .....1,900  
62—Thomas Moran, "Near Southampton"; Frank Schnitger .....1,200  
64—Gilbert Stuart, "H. M. King George III"; Spencer Samuels .....1,200  
65—Gilbert Stuart, "H. M. Queen Charlotte"; Spencer Samuels .....1,200  
69—William Adolphe Bouguereau, "La Vierge Aux Anges"; Frank Schnitger .....3,100  
71—Adolphe Schreyer, "The Stampede"; Frank Schnitger .....1,000  
77—William Adolphe Bouguereau, "Music of the Seas"; W. H. Woods .....2,300

## READ LIBRARY

American-Anderson Galleries.—The library and collection of historical and literary autographs of the late Mr. and Mrs. William A. Read, sold on January 8 and 9, brought a grand total of \$118,194. The principal prices of the dispersal are as follows:

- 22—Benedict Arnold, autograph manuscript memorial of his treason; Gabriel Wells .....\$2,100  
37—Elizabeth Barrett Browning, signed autograph letter to Edgar Allan Poe; C. Retz, agt. ....1,075  
47—Robert Burns, *Poems*, first edition, Kilmarnock; printed by John Wilson, 1786; bought on order .....2,800  
67—Cruikshank, illustrations of Grimm's *Popular German Stories*, first edition, first issue, London 1823-6; Charles Sessler .....2,000  
110—Franklin imprint, M. T. Cicero's *Cato Major*, Philadelphia, printed and sold by B. Franklin, 1744; Daniel Runderl .....2,150  
153—Nathanael Greene, fourteen signed autograph letters and two autograph letters; Richard F. Lyons .....1,025  
155—Nathanael Greene, sixteen autograph letters and three autograph letters; Richard F. Lyons .....1,200  
156—Nathanael Greene, seventeen autograph letters, autograph letter and signed letter; Richard F. Lyons .....2,000  
159—Nathanael Greene, fifty-eight signed autograph letters, autograph letters, autograph letter, etc.; Richard F. Lyons .....3,100  
213—John Keats, signed autograph letter to Fanny Brawne, Wentworth Place between February and May, 1820; E. H. Wells, Inc. ....1,450  
246—Charles Lamb, signed autograph letter to Dr. James Vale Asbury, Enfield, 1830 (?); Walter M. Hill .....600  
311—Edgar Allan Poe, complete autograph manuscript of *For Annie*; Gabriel Wells .....3,200  
327—First folio edition of Shakespeare's *Plays*, London, printed by Isaac Laggard and Ed. Blount,



"MASTER GEORGE HOTHAM"

By ROMNEY

Included in the collection of paintings of various schools, property of the estates of the late Edward G. O'Reilly, Mary Ogden Adams, and other owners, which will be sold at the American-Anderson Galleries on the evening of January 23.

- 1623; Charles Sessler (Underbidder, Gabriel Wells) .....28,000  
328—Second folio edition of Shakespeare's *Plays*, London, printed by Tho. Cotes for Robert Allot, and are to be sold at the signe of the Blacke Beare in Pauls Church-yard, 1632; Fred K. Allenby .....1,100  
329—Third folio of Shakespeare's *Plays*, London, printed for Philip Chetwinde, 1663; Gabriel Wells .....2,400  
331—Shakespeare, *Poems*, first edition, printed at London by Tho. Cotes, and are to be sold by John Benson, 1640; Daniel Rundel .....3,900  
342—Percy Bysshe Shelley, *Adonais*, first edition, Pisa; with the types of Didot, 1821; Gabriel Wells .....2,600  
446—George Washington, signed autograph letter to David Stuart, Philadelphia, March 3, 1793; C. Retz, agt. ....1,150

- 447—George Washington, signed autograph letter to Joseph Jones, Tappan, August 13, 1780; Joseph M. Godfrey .....1,600  
457—George Washington, copy of his "Official Letters" to the American Congress, London 1795; Dr. A. S. W. Rosenbach (Underbidders, Gabriel Wells and James F. Drake, Inc.) .....9,800  
DE FOREST ET AL. PORCELAINS  
American-Anderson Galleries.—The sale on January 11 of Chinese porcelains and pottery, the collection of Mrs. S. K. de Forest of New York, with additions, realized a total of \$15,945. The highest single price in the dispersal was \$620, paid by M. A. Linah, acting as agent, for a pair of Chun Yao porcelain deep bowls of the Sung period. A pair of Imperial famille rose egg-shell porcelain bowls, dating from the Ch'ien Lung dynasty, went to C. G. Staiger for \$600.

## COMING AUCTIONS

AMERICAN-ANDERSON  
GALLERIESO'REILLY, ADAMS  
PAINTINGS

Now on Exhibition  
Sale, January 23

Paintings of the early Italian, Dutch and Flemish, British XVIIIth century, Barbizon and modern American schools are now on exhibition at the American-Anderson Galleries, prior to dispersal at public sale the evening of January 23. The sale comprises property of the estates of the late Edward G. O'Reilly of New York, and Mary Ogden Adams of Washington, D. C., and South Lincoln, Mass., sold by order of the executors, and some additional properties. "Master George Hotham," a full-length portrait by George Romney of a young boy in scarlet and white uniform, with a cocked hat and sword, is prominent among the paintings offered. Executed in 1782 and recorded in the manuscript notes which the Rev. John Romney prepared from his father's diary, it is now the property of a private collector.

Among the paintings of the early Continental schools are "Holy Family with the Infant S. John" by Andrea del Sarto, "Madonna and Child with S. John and Angels" by Andrea del Brescianino, a three-quarter length "Portrait of a Lady with Lapdog" by Antonis Mor and "Portrait of a Gentleman in Black" by Cornelis de Vos, all panels, the last two from the collection of the Countess de la Beraudière.

Other portraits of the XVIIIth century are "Ann Wray Williams" by John Wesley Jarvis; "Miss Dollman" by William Owen; and "Mrs. Bell of Dumfries" by Sir John Watson Gordon. To this period belong also "Portrait of a Lady" by François Hubert Drouais and "Family Group of Sir George Elliott" by Pompeo Girolamo Battoni.

The French XIXth-century school is represented by a fine painting by Jean François Millet entitled "The Peasant"; "The Escort," a military canvas by Isabey; "Descent from the Alps," "Portrait of a Child in Rose and White," and "The Fagot Gatherer" by Diaz; and other canvases.

The paintings belonging to the O'Reilly estate are of the American school. Among them are an important

three-quarter length composition of a girl, entitled "The Violinist," by Edmund C. Tarbell; "Mother and Child," a pastel by Mary Cassatt; "Autumn Landscape" and "Landscape: Morning" by Ralph Albert Blakelock; "Gray November" and "A Recollection" by J. Francis Murphy; and "Street Scene: Paris" by Childe Hassam.

PARSON FURNITURE AND  
DECORATIONS

On Exhibition, January 19  
Sale, January 22, 23

Furniture, tapestries, rugs, glass, porcelains and other objects comprising the furnishings of the residence of Mr. and Mrs. Hubert T. Parson of New York will be dispersed at public sale on the premises, at 1071 Fifth Avenue, under management of the American-Anderson Galleries, the mornings and afternoons of January 22 and 23 following a three-day exhibition from January 19 to 21.

Eight important tapestries are the outstanding feature of the sale. Among these are two superb Louis XIV Gobelins companion examples portraying "The Fountain of Hippocrene" and "Erato, Meleté, Thalia and Euterpe on Mt. Helicon," both woven after designs by Noël Coypel about the year 1700. Both are from the collection of Grand Duke Nicolas Michaelovitch, who was assassinated during the World War.

An important late XVIth-century Fontainebleau tapestry depicting "The Old Woman Telling Psyche the Story of the Donkey" is from a set of tapestries illustrating "A History of Psyche" executed by Michel Coxcie after cartoons by Raphael, and was formerly in the collection of the Marquis de Béranger. Other tapestries are a Régence Gobelins example dating from about 1715 entitled "Euterpe and Urania before Apollo," also from the Michaelovitch collection, and a notable set of four tapestries woven largely in silk at the Royal Aubusson Manufactory about 1740, portraying episodes from the Greek and Roman mythology and legend, with the original rocaille borders.

The sale also offers a wide assortment of furniture, decorations and other objects in the style of various periods and countries, mostly Louis XV and Louis XVI.

(Continued on page 20)

JULIUS H. WEITZNER  
INC.

EXHIBITION OF  
PAINTINGS  
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FIVE CENTURIES

36 EAST 57th STREET  
New York

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Drawings  
Bronzes

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# RAINS GALLERIES

(RAINS AUCTION GALLERIES, INC.)

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FINE PAINTINGS  
OF THE  
BARBIZON SCHOOL

---

EIGHT SCULPTURED  
BRONZES BY  
ANTOINE LOUIS BARYE

---

COROT  
DUPRÉ  
DECAMPS  
DAUBIGNY  
JONGKIND



COROT—"UN BOUQUET DE FLEURS"

A COMPREHENSIVE  
GROUP OF THE WORK OF  
HARPIGNIES

---

A MAGNIFICENT  
SCULPTURED MARBLE  
BUST BY  
JEAN BAPTISTE CARPEAUX

---

DIAZ  
MAUVE  
JACQUE  
ISABEY  
MEISSONIER

## PAINTINGS

THE PROPERTY OF

HARRY A. ROBINSON, ESQ.

NORFOLK LODGE, WIMBLEDON PARK, LONDON

SOLD BY HIS ORDER

*Unrestricted Public Sale*

FRIDAY EVENING, JANUARY 31, 1936

AT 8:30 P. M.

ON EXHIBITION Daily from Jan. 26,  
9 A. M. to 6 P. M. Sunday 2 to 5 P. M.

ILLUSTRATED CATALOGUE  
ONE DOLLAR

SALES CONDUCTED BY E. HAROLD L. THOMPSON AND ANTHONY N. BADE





"PIERROT"

By PICASSO



"WOMAN WITH COMB"

By ROUAULT



"AU VELODROME"

By METZINGER

These works are included in the group of modern paintings, watercolors, drawings and bronzes, from the collection of J. B. Neumann and the studio of Hilaire Hiler, which will be sold at the Rains Galleries on the evening of January 24.

## Coming Auctions

(Continued from page 18)

### MACLAY, FERRISS ET AL. PRINTS

Now on Exhibition  
Sale, January 22

Etchings and engravings from the collections of Mrs. Robert MacLay of New York City, E. R. Ferriss of Chicago, Illinois, Miss Elisabeth Achelis of New York City and other private owners will be dispersed at public sale at the American-Anderson Galleries the evening of January 22, following exhibition from today.

The outstanding print in the sale is a beautiful signed proof of Anders Zorn's etching, "Bather (Evening)," a study of a female nude. The second state of two, of which only eleven or twelve examples are known, it is an impression on old paper, with a silvery quality that lends much to the atmospheric effect of the print. A superb proof of Muirhead Bone's famous drypoint, "A Spanish Good Friday, Ronda" is another notable item.

Etchings by Sir David Young Cameron include his famous "Ben Lomond," and among an extensive series of etchings and drypoints by James McBey are "Barcarolle," a regular proof and a trial proof of "Night in Ely Cathedral" and examples of his "La Fava" and "Gale at Port Erroll." Rembrandt is represented by fine impressions of his etched portraits of Ephraim Bonus, second state; Jan Lutma, third state; Abraham Franz, eighth state; and Jan Assylyn, third state; and by his etching "Cottage and Farm with a Man Sketching."

Among other scarce prints by Zorn are the first state of "Madame Armand Dayot" and the third state of "Ernest Renan." A long series of etchings by Whistler include his "Rotherhithe," third state; "The Piazzetta," third state; "The Mast," second state; and "Nocturne; the Thames at Battersea."

A proof of Antoine Masson's fine portrait, "Guillaume de Brisacier," engraved in line, and an etching by Pablo Picasso, "Frugal Repast," are also offered.

### PLAZA ART GALLERIES

#### EISEMAN FURNITURE AND DECORATIONS

On Exhibition, January 20  
Sale, January 23-25

The Plaza Art Galleries will place on view on January 20 a collection of antique and modern furniture, oil paintings and mezzotints, Oriental rugs, bronzes, etc., from the estate of Helen Eiseman. These properties will be sold by order of the executor on the afternoons of January 23, 24 and 25.

In the period furniture there are to be found examples of English, French, Italian, Spanish and American styles. Authentic reproductions also constitute a substantial group. A selection of decorative oil paintings comprises canvases by XVIth, XVIIth and XVIIIth-century artists. The mezzotints are chiefly the work of S. Arlent Edwards and include many familiar subjects. Among the bronzes are examples by Barye and P. J. Mene.

### RAINS GALLERIES

#### NEUMANN, HILER ET AL. MODERN ART

On Exhibition, January 19  
Sale, January 24

On the evening of January 24 the Rains Galleries will sell at auction a group of modern paintings, watercolors, drawings and bronzes. These works, which will be placed on exhibition tomorrow, are from the collection of Mr. J. B. Neumann of New York City and from the studio of Hilaire Hiler.

The Neumann holdings signify his persistent championing of the modern artist by presenting such works as Gauguin's "Sunset," Picasso's "Pierrot," "Le Vieux Mur N'en Finissait Plus" by Rouault, Severini's "The Dancer" and a Metzinger landscape. The collection further offers examples of Braque, Chirico, Derain, Dickinson, Dufresne, Dufy, Friesz, Gris, Max Jacob, Kisling, Maillol, Marin, Matisse, Modigliani, Pascin, Pechstein, Prendergast, Segonzac, Toulouse-Lautrec and Vlaminck. There are also several bronzes by Lachaise, Zorach and Sonia Brown. The outstanding earlier work in the sale is Ingres' dramatic painting, "The Death of Leonardo da Vinci." The catalog is completed by nineteen works of Hilaire Hiler, who has exhibited his paintings in a number of the galleries and museums both here and abroad.

### MODERN PRINTS

On Exhibition, January 19  
Sale, January 23

A group of modern etchings, lithographs, woodcuts and drawings will go on exhibition tomorrow at the Rains Galleries, prior to dispersal on the evening of January 23. A feature of the catalog is an impression of Van Gogh's only venture in the field of etching, a portrait of Doctor Gachet, done in the last year of the artist's life. The print is a fine impression in excellent condition and bears Dr. Gachet's collector's stamp. A proof of William Blake's etching for a page of the *Book of Job*, a group of etchings and lithographs by Picasso, Renoir, Rouault, Redon, Derain, Degas, Corot and Pissarro, and a number of pencil drawings by Lachaise are other interesting items in the sale. The catalog is completed by a group of lithographs and woodcuts by Gauguin, Dufy, and Toulouse-Lautrec; etchings by Goya, Millet, Manet, Matisse, Braque, Chagall, Laurencin, Gromaire, Marin and "Pop" Hart.

### MERRITT LIBRARY

On Exhibition, January 22  
Sale, January 27, 28

Rare books, manuscripts, first editions and autographs, including selections from the library of Mortimer G. Merritt of Rome, New York, will be placed on exhibition at the Rains Galleries on January 22. These properties will be dispersed on the evenings of January 27 and 28.

A feature of the Merritt items is a fourth folio Shakespeare, bearing the earliest imprint of Joseph Knight and Francis Saunders. In the group of XVIIIth-century volumes, the catalog offers a first edition of Fielding's *Joseph Andrews* in the original binding and a first issue of *Tom Jones* with the errata leaf and all the errors uncorrected.

A fine copy of the first issue of *Vanity Fair*, a first edition of Jane Austen's *Pride and Prejudice* and a large collection of Kate Greenaway's *Almanacks* will likewise attract interest, as will several Dickens items.

## LOEWI

VENEZIA

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PERIOD ROOMS, FURNITURE  
EARLY TEXTILES & RUGS

## New York Auction Calendar

American-Anderson Galleries  
30 East 57th Street

January 22—Etchings and engravings from the collections of Mrs. Robert MacLay of New York City, E. R. Ferriss of Chicago, Illinois, Elisabeth Achelis of New York City, and other private owners. Now on exhibition.

January 22, 23—Furniture and decorations, comprised in the New York residence of Mr. and Mrs. Hubert T. Parson, 1071 Fifth Avenue, to be sold on the premises. On exhibition, January 19-21.

January 23—Paintings of the early Italian, Dutch and Flemish, British XVIIIth-century, Barbizon and modern American

schools, property of the estates of the late Edward G. O'Reilly of New York, Mary Ogden Adams of Washington, D. C., and South Lincoln, Mass., with additions. Now on exhibition.

Plaza Art Galleries  
9 East 59th Street

January 23-25—Antique and modern furniture and decorations, property of the estate of Helen Eiseman. On exhibition, January 20.

Rains Galleries  
12 East 49th Street

January 23—Prints by modern artists. On exhibition, January 19.

January 24—Modern art from the collection of J. B. Neumann of New York and the studio of Hilaire Hiler. On exhibition, January 19.

January 27, 28—The library of Mortimer G. Merritt of Rome, New York. On exhibition, January 22.

## HOWARD YOUNG GALLERIES

OLD AND MODERN PAINTINGS

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677 FIFTH AVENUE

LONDON  
35 OLD BOND ST.

## JULIUS LOWY [INC.]

HIGH GRADE  
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## London Auctions Of the Past Year Are Summarized

LONDON.—Although the important events in the London sales rooms during the past twelve months have received both general advance notice and detailed commentary in *The Art News*, a summary of auction trends is always of interest. We reprint, therefore, for the benefit of our readers, an article by I. A. Williams which appeared in a recent issue of *The Observer*:

"The sale-room value of literary and artistic property is one of the most unpredictable things in the world, and the year 1935, though it has seen a considerable increase in the total bulk of such sales, has been one of unequal progress.

"Occasionally things of very considerable interest have failed to sell as well as was expected. A recent example of this was an important Flemish XVI century stained-glass window, found behind old paneling in a house in East Anglia, and offered at Sotheby's on December 6. Somewhat unexpectedly it failed to reach its reserve price and was 'bought in' for £1,200.

"Again, some very beautiful small pictures from the collection of the late J. P. Haseltine, sold at Sotheby's in May, fetched sums which were distinctly disappointing.

"This result is all the more curious when one considers that M. Fauchier-Magnan's collection of drawings and paintings, chiefly of the XVIII century French and Italian schools, sold by the same auctioneers on December 4, did extremely well, and brought in a total of over £30,000 for about a hundred lots. £2,500 was given for a small and very charming painting of a washer-woman and her child, by Hubert Robert, and £2,400 for a Chinese scene by Boucher; while thirteen drawings by Watteau fetched £6,657 between them, as much as £1,400 being given for a single sheet of studies in chalk. Drawings, incidentally, have in several instances fetched good prices, especially in the latter part of the year.

"The two most notable sales of 1935 took place at Christie's, where the pictures collected by the late S. B. Joel were sold on May 31, and the Pierpont Morgan miniatures on June 24 and the three following days.

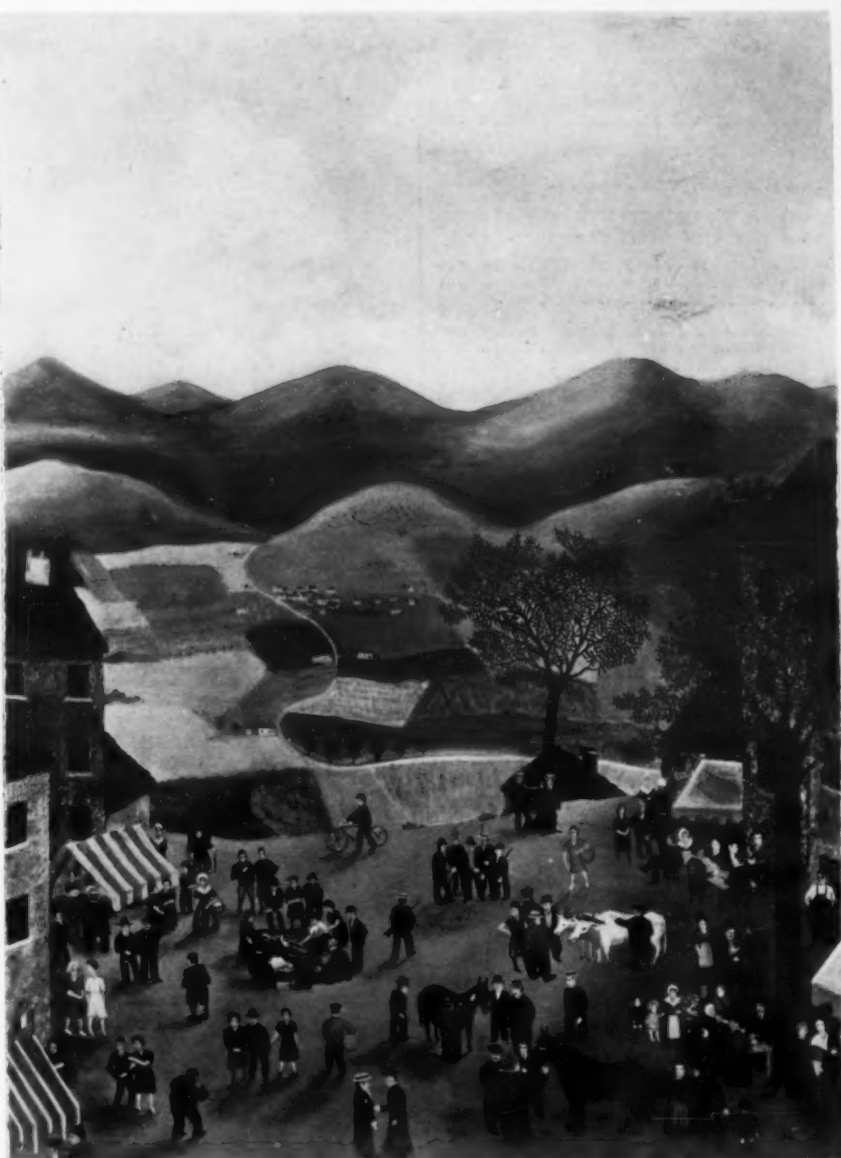
"Mr. Joel specialized in English paintings of the XVIIIth century, and his collection brought in the very large total of £66,000 for no more than fifty-four lots. The chief price was £12,075, paid for Hoppner's portrait of his wife, one of his very best pictures, which Mr. Joel had bought for £9,765 in 1913. But the most spectacular increase in price was made by Lawrence's 'Woodland Maid,' which rose from a little over £1,100 in 1904 to £9,975.

"There were twenty-four paintings by Morland in this sale, and also good examples of Gainsborough and Romney. What these pictures would have fetched, about six years ago, when American buying was at its height, one does not dare to guess.

"The amazing display furnished by the late J. P. Morgan's collection of miniatures crowded Christie's rooms with visitors, and the sale exceeded all expectations when the four days realized a sum of over £70,000. Thanks to various benefactors, the two chief single items are now safely housed in the Victoria and Albert Museum.

"One of these treasures is Holbein's exquisite little portrait of Mrs. Pemberton, which fetched £6,195. The other is the Armada Jewel, so-called because it is said to have been presented by Queen Elizabeth to Sir Thomas Heneage shortly after the defeat of the Spanish Armada. It contains a miniature of the Queen, which has been attributed to Nicholas Hilliard, and the price paid for it was £2,835.

"The success of these sales is in sharp contrast to the woeful fate which, at Christie's, met the late Sir John Aird's



"THE FAIR"

By HILAIRE HILER

Included in the group of modern paintings, watercolors, drawings and bronzes, from the collection of J. B. Neumann and the studio of Hilaire Hiler, to be sold at the Rains Galleries the evening of January 24.

collection of paintings by Victorian artists. Some of these sold for very small sums, and the general opinion was that Alma-Tadema's large and elaborate 'Finding of Moses' was extremely lucky, in these days, to fetch as much as £871, though that was not a fifth of what the artist was paid for it.

"Among the things which sold especially well during the year was old silver; and one must not forget the end of the sale of the late Arthur Hind's remarkable collection of postage stamps at Harmer's. Including certain stamps sold in America, the total reached £183,000, though possibly even this vast sum did not represent all that his collection cost Mr. Hind, for he brought it all together within a comparatively short time—about ten years—a process which nearly always means buying at very high prices.

"Nothing very sensational in the way of books and manuscripts has appeared during the year, but prices have been good, all things considered, both at Sotheby's and at Hodgson's. In the former rooms, in May, one saw with regret the break up of the curious library of old astronomical books from the Radcliffe Observatory, which has moved from Oxford to South Africa.

"Other sales at Sotheby's included musical and botanical books, from the library of the late Miss Ellen Willmott, and a further section of the huge collection of miscellaneous manuscripts formed during the middle of the XIXth century by Sir Thomas Phillipps.

"This famous library, the riches of which are still unexhausted, has already provided eighty-four days of sale, the first of which was in 1886, and has so far brought in something approaching £90,000.

"Of prices given for individual books and manuscripts, one recalls particularly £780 for the family diary of the essayist Montaigne and £510 for a copy of the first edition of Walton's *Compleat Angler*. While, during the last few days, a small series of Robert Louis Stevenson's first editions, being the copies given by him to his mother, sold for a total of £2,221. Of this sum *Treasure Island*, inscribed with the words, 'M. I. Stevenson, from her affectionate son, The Author,' accounted for £580.

"Lastly, as evidence of how far we still are from the days of the boom in art prices, Rembrandt's etching of Burgomaster Six may be mentioned. In 1928 this fetched £8,200 at a sale in Amsterdam; but last Friday, when it appeared at Christie's, it was sold for only £2,600."

## Improvements Seen In All Departments Of Denver Museum

DENVER.—In addition to announcing the acquisition of a landscape painting by George Bellows, "Central Park," painted in 1914, the Denver Art Museum reviewed its work of the past year in an article by Donald J. Bear, director of the museum, in *The Rocky Mountain News*. We reprint a portion of his article:

"The year 1935 saw the Denver Art Museum change from the last stages of amateurism into the beginning of professional placing among the small American museums. Every department and collection of the institution are in better condition than ever before. The painting department alone has gained thirty new pictures during the year, more than half of them of outstanding quality. Names of the artists added include: Corot, Millet, Courbet, Cezanne, Victoria Dubourg, Monet, Pissarro, Winslow Homer, Albert Ryder, Theodore Robinson, Luigi Lucioni, Walt Kuhn, Ernest Fiene, Frederick Frieseke, George Bellows, John Edward Thompson and Merritt Post. Our loan collections have risen in quality also.

"Steady gain has been made in the Indian Art Department, in both the acquisition of new material and presentation of the old. The Indian Department has also gained in the educational field. Both the labeling of material and the installation and presentation have been greatly improved.

"Last but not least is a new gallery recently established and opened by Miss Anne Evans to house her outstanding collection of santos and bultos—the ikons of the Southwest. Also in this gallery are some fine textiles and majolica of Old Mexico—loaned or given by Canon Winfred Douglas and the Hendrie family. We can truthfully say that this Southwest collection, though small, is very selective and is one of the finest in the world."

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## Calendar of Exhibitions in New York

Arthur Ackermann & Son, 50 East 57th Street—Exhibition of XVIIIth Century furniture and decorations.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Cecilia Beaux, to May 3.

American Fine Arts Galleries, 215 West 57th Street—45th annual exhibition of the N. A. W. P. & S., January 25-February 11.

American Watercolor Society, 215 West 57th Street—Annual exhibition.

AWA Gallery, 353 West 57th Street—American Provincial paintings loaned by the Whitney Museum, to January 31.

An American Place, 509 Madison Avenue—Recent paintings by Georgia O'Keeffe, to February 27.

Another Place, 43 West 8th Street—Paintings and drawings by Frank H. Schwarz, to January 30.

Arden Galleries, 460 Park Avenue—Small portraits, still life and watercolors by Katherine Gibson Van Cortlandt, to January 27; wax sculptures in color by Luis Hidalgo, to February 14.

Argent Galleries, 42 West 57th Street—Paintings by Margaret Cooper, photographs of Mexico by Julian R. Tinkham, to February 1.

Art Students' League, 215 West 57th Street—Group show of recent prints; drawings and paintings by Anne Goldthwaite, to January 25.

Isabella Barclay, Inc., 156 East 57th Street—Exhibition of antique furniture, textiles, wall papers and objects of art.

Bignou Galleries, 32 East 57th Street—Paintings by Cezanne, Courbet, Fantin-Latour, Van Gogh, Monet and Renoir, to February 8.

Brooklyn Museum, Eastern Parkway—"The Dance in Art," January 24-March 15; exhibition of medieval objects and "The Antioch Treasure," to January 20; contemporary European woodcuts.

Brummer Galleries, 55 East 57th Street—Sculpture by Jacques Lipchitz, to January 31.

Carroll Carstairs, 11 East 57th Street—"French Impressionists and After."

Ralph M. Chait, 400 Madison Avenue—Exhibition of Chinese art objects.

Contemporary Arts, 41 West 54th Street—Encaustics, oils and watercolors by Milton Douthat, January 20-February 8.

Dalva Brothers, Inc., 2 West 56th Street—Exhibition of antique tapestries, furniture and textiles.

Delphic Studios, 724 Fifth Avenue—Drawings by William Elstein; oils, watercolors, drawings and embroideries by Constance Mary Rowe.

Downtown Gallery, 113 West 13th Street—Exhibition of paintings by Alexander Brook, to January 25.

A. S. Drey, 650 Fifth Avenue—Exhibition of paintings by old masters, antique sculpture and furniture.

Dudensing Gallery, 607 Fifth Avenue—Paintings by Harriet Blackstone, to January 31.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings of still-life and flowers by late XIXth century French artists, to February 1.

Durlacher Bros., 670 Fifth Avenue—Exhibition of paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Paintings by Lorentz Kleiser, to January 24.

Daniel H. Farr, 11 East 57th Street—Exhibition of antique furniture, silver and porcelains.

Federal Art Project Gallery, 7 East 98th Street—Exhibition of mural designs for public buildings.

Ferargli Galleries, 63 East 57th Street—Paintings by Eugene Savage, January 20-February 9.

Fifteen Gallery, 37 West 57th Street—Watercolors by Marion Monks Chase, Carl Gordon Cutler, Charles Hopkinson and Charles Hovey Pepper, to February 1.

Carl Fischer Art Gallery, 61 East 57th Street—Exhibition of watercolors by Ernest Walker; work by Michael Rothenstein.

Frederic Frazier, Inc., 9 East 57th Street—Exhibition of paintings by old masters.

French & Co., Inc., 210 East 57th Street—Exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Galerie René Gimpel, 2 East 57th Street—Exhibition of frescoes and drawings by Puvis de Chavannes.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of XXth century artists.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—"One Hundred Prints of the Year," to January 25.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Recent landscapes to Chauncey F. Ryder, to February 1.

Felix Goulé, 54 East 57th Street—Exhibition of ancient tapestries, old masters, Aubusson rugs, antique furniture and works of art.

Guild Art Gallery, 37 West 57th Street—Watercolors by Lloyd Ney, to January 27.

Hammer Galleries, Inc., 652 Fifth Avenue—Exhibition of a group of works by the Russian court jeweler, Fabergé.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Exhibition of fine prints.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Arthur Carles, pastels by Halicka, January 22-February 12.

Hendrix, Inc., 73 East 57th Street—Portraits and paintings by Maurice Grosser, to January 30.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Exhibition of Egyptian, Greek, Roman, Mediaeval and Renaissance works of art.

Kennedy Galleries, 785 Fifth Avenue—Colored engravings of birds and flowers; work by three Scandinavians, to February 1.

Kent-Costikyan, Inc., 711 Fifth Avenue—Exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 18 East 57th Street—Etchings and drawings of New York by Ernest D. Roth, to February 15.

Kleemann Galleries, 38 East 57th Street—Paintings by Ann Brockman, to January 31.

Knoedler Galleries, 14 East 57th Street—Watercolors by Winslow Homer, January 20-February 8.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of paintings, watercolors and drawings, to February 8.

La Salle Gallery, 3112 Broadway—Watercolors by Alfred Messner and Effie Rogers, to January 31.

John Levy Galleries, 1 East 57th Street—Exhibition of old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Rene Magritte, to January 20.

Lilienfeld Galleries, Inc., 21 East 57th Street—Exhibition of old masters.

Macbeth Gallery, 11 East 57th Street—New paintings by Herbert Meyer, drawings by Eastman Johnson, to February 3.

Pierre Matisse Gallery, 51 East 57th Street—Large paintings by eight moderns, to February 8.

Guy E. Mayer Gallery, 578 Madison Avenue—Prints by Frank W. Benson, antique Chinese jades, to January 31.

McDonald Galleries, 665 Fifth Avenue—Lithographs by Odilon Redon, to February 20.

Metropolitan Galleries, 730 Fifth Avenue—Exhibition of works by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—French prints and ornaments of the XVIIIth century to February 15; Egyptian acquisitions, 1934-1935.

Michaelian Galleries, 515 Madison Avenue—Exhibition of XVIth, XVIIth and XVIIIth century Oriental prayer and hearth rugs of various sizes.

Midtown Galleries, 605 Madison Avenue—Paintings by Waldo Peirce, to January 25.

Milch Galleries, 108 West 57th Street—Exhibition of paintings by Americans.

Montross Gallery, 785 Fifth Avenue—Exhibition of paintings by a group of young American artists, January 20-February 1.

Roland Moore, Inc., 150 East 55th Street—Exhibition of Chinese art.

Morgan Library, 29 East 36th Street—Illuminated manuscripts and drawings of the Christmas festival, to January 31.

Morton Galleries, 130 West 57th Street—Watercolors by Kay Roller and by George Feldman, January 20-February 1.

Municipal Art Committee, 62 West 53rd Street—Four exhibitions of work in oil, watercolor and sculpture by living New York artists.

Museum of Modern Art, 11 West 53rd Street—Posters by Cassandre; the architecture of H. H. Richardson; modern paintings and drawings, the gift of Mrs. John D. Rockefeller, Jr.

Museum of the City of New York, Fifth Avenue at 104th Street—"Parades and Processions in New York;" photographs of New York shop windows—1935; late XIXth century brocade dresses; "Hamlet in New York."

National Arts Club, 119 East 19th Street—Members' annual exhibition of painting and sculpture, to January 31.

J. B. Neumann's New Art Circle, 509 Madison Avenue—Exhibition of work by contemporary artists.

New York Public Library, Central Bldg.—Exhibition of etchings and lithographs by Walt Kuhn; exhibition of Japanese figure prints, 1775-1800.

Newark Museum, N. J.—Recent acquisitions; modern American paintings and sculpture from the museum collection.

Arthur U. Newton Galleries, 11 East 57th Street—Undersea paintings by Zarh Pritchard, through January.

Dorothy Paris Gallery, 56 West 53rd Street—Paintings by Datz, to January 25.

Parish-Watson, 44 East 57th Street—Rare Chinese porcelains, Chinese potteries, antique Oriental rugs, etc.

Frank Partridge, Inc., 6 West 56th Street—The Drury collection of French and English antique furniture.

Pen and Brush Club, 16 East 10th Street—Black and whites, watercolors and pastels, to January 30.

Raymond and Raymond, 40 East 52nd Street—Reproductions of drawings by Degas.

Rehn Galleries, 683 Fifth Avenue—Paintings by John Carroll.

Reinhardt Galleries, 730 Fifth Avenue—Paintings and murals by Griffith Bailey Coale, to January 31.

Rosenbach Co., 15-17 East 51st Street—Exhibition of furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of recently acquired Russian Imperial treasures.

Schwartz Galleries, 507 Madison Avenue—Exhibition of paintings and prints by contemporary Americans.

Scott & Fowles, 745 Fifth Avenue—Exhibition of XVIIIth-century English paintings and modern drawings.

Messrs. Arnold Seligmann, Key & Co., Inc., 11 East 52nd Street—Special exhibition of Venetian paintings, to January 31.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Exhibition of sculptures of old African civilizations, to January 22.

Sixtieth Street Gallery, 189 East 60th Street—Exhibition of paintings by fifty Americans.

Marie Sterner, 9 East 57th Street—Paintings by Adolphe Borie; designs for stage sets and costumes by Vincente Minnelli, to January 25.

Mrs. Cornelius J. Sullivan, 57 East 56th Street—Paintings and drawings by Modigliani, to January 25.

Symons, Inc., 720 Fifth Avenue—Exhibition of Louis XVth marqueterie furniture, to January 31.

Tonying Galleries, 5 East 57th Street—Exhibition of Chinese porcelains.

Uptown Gallery, 249 West End Avenue—Group exhibition, to February 7.

Valentine Gallery of Modern Art, 69 East 57th Street—Ten paintings by XXth century French masters, to February 1.

Vernay Galleries, 19 East 54th Street—Autumn exhibition of XVIIth and XVIIIth century English furniture, porcelain, silver, needlework, paneled rooms.

Walker Galleries, Inc., 108 East 57th Street—"Paintings of Wheat Fields" by Joe Jones, January 20-February 1.

Julius Weltaner, 36 East 57th Street—Exhibition, "Five Centuries of Painting."

Weyhe Gallery, 794 Lexington Avenue—Exhibition of paintings, prints and sculpture by contemporary artists.

Whitney Museum, 10 West 8th Street—Part I of the second biennial exhibition of sculpture, drawings and prints, to February 13.

Wildenstein Galleries, 19 East 64th Street—Paintings by John Young-Hunter, January 21-February 3.

Howard Young Galleries, 677 Fifth Avenue—Exhibition of old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Chinese portrait paintings of the Ming Dynasty, to January 29.

### CANADIAN GROUP DISPLAYS WORK

TORONTO.—At the Art Gallery of Toronto, the Canadian Group, an enlargement of the original Group of Seven, is holding their second exhibition since their membership was increased to twenty-eight painters. Founded about fourteen years ago, it was symptomatic of the movement towards native subject matter in art. The artists who were radical during the first years of exhibitions were those who dared to "go north," to travel to outlying parts of the Dominion in the search for new and indigenous material. Now, this emphasis on the Canadian scene has become almost commonplace and the young artists in the group are turning not only to new subjects, but to new modes of expression, to interest in design and rhythm as well as content.

The Art Gallery announces the purchase of two paintings, "Vase de Fleurs" by Odilon Redon which was acquired from their November exhibition and "Tobacco Patch, St. Urbain" by George Pepper. Bequests to the gallery include a painting by Clarence Gagnon, "The Farm on the Hill," and watercolors by Jacob Maris and James Hoch.



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